

Marlowe

DOCTOR FAUSTUS

(Introduction, Text, Paraphrase, Notes and Annotations
and Important Explanations)

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A NOTE ON THE UNIVERSITY WITS (EXCLUDING MARLOWE)

With their brief life-sketches, comments upon their Dramatic Works and their general estimates as Dramatists.

Elizabethan drama as we know it was created by a group of young playwrights. Sometimes known as the University Wits. Beginning their attack on their London stage in the early eighties, they carried it by storm and held the Boards for a full decade until one by one they dropped out of the scene. Their plays were the popular successes when young Shakespeare came to London and must have been an amazing revelation of the power and beauty of new drama to one who as a boy in rural Stratford, had seen only survivals of the old morals and Interludes presented by travelling companies. These new playwrights did not constitute a school with some definite formula for the creation of a new drama. Each was an individual genius and contributed something of his own to the popular stage; there is vast difference between the courtly comedies of Lyly and the heroic tragedies of Marlowe.

Yet there is an essential similarity between them that goes far to unify their work. They were all born poets, makers, inventors; not one of them was content to follow the beaten path of traditional drama. They were all artists in words, consciously engaged in devising for the drama a better medium of expression than it had hitherto possessed. They were all imbued with the spirit of romance, seekers after the strange and lovers of beauty. Furthermore they had all enjoyed a sound classical education--all but Kyd were university graduates--which gave them command of classical sources, an acquaintance with classical models, and admiration for the

polished dialogue of comedy and the stately speech of tragedy in the classical masterpieces. They were, however, loving students rather than slavish imitators of that drama like the young gentlemen of the Inns of Court; they borrowed freely from their models, but rather for the purpose of enriching and improving popular drama than of transforming it into an imitation of the classics. An explanation of their free handling of the revered classic models is found in another common bond which unites the members of this group. They were all professional dramatists writing for the public stage at a time when this career offered a man of letter the quickest and the surest reward in ready cash. But this reward could only be obtained if their plays were successful upon the stage, and of success or failure London was the final arbiter. To gain their daily bread these playwrights would have been forced even against their will to make large concessions to the demands of the public. Yet it is more than doubtful if there was any conscious yielding on their part; they were themselves members of the public for which they wrote, men about town for the most part gay Bohemians and haunters of taverns. They shared the tastes of their public, but their education and their inborn talent enabled them to guide, purify, and elevate these tastes till at last they trained an audience ready to receive and applaud the work of Shakespeare.

JOHN LYLY

1. Life:—

John Lyly, born C. 1554, came of a Hapshire family and was the grandson of William Lyly, Colet's first headmaster of Paul's school. His father, Peter Lyly, was a diocesan official at Canterbury, and the dramatist, therefore, was probably born in the cathedral city. He was educated at Magdalen College, Oxford (B. A. 1573; M. A., 1575), and also studied at Cambridge (M. A., 1579). In 1579 Lyly achieved fame by his *Euphues*, the *Anatomy of Wit* which depicted the well bred man of Elizabethan standards, and popularized in elegant circles a

precious style of writing and speaking. "Our nations are in his debt for a new English which he taught them" wrote Edward Blount, who edited *Six Court Plays* in 1632. All our ladies were then his scholars.....(and) that beauty in court which could not parley Euphuism was as little regarded, as she which now there speaks not French." During the 1580's Lyly wrote dramas for Paul's boys for presentation at Court. All but one is in the same selfconscious prose employed in *Euphues*. From 1589 to 1601 Lyly was a member of Parliament, and he seems to have been involved on the episcopal side in the Mare-relate controversy :

In literature everything which Lyly did was calculated to advance him at court. About 1585 he seems to have had some promise of favour from the Queen and later a hint to "aim his courses at the Revels." But, if so, he was disappointed; in 1597 the masership had been definitely promised to George Bue and there exist several letters in which Lyly complains bitterly of the wrong done him. Thirteen years your Highness' servant, but yet nothing. Twenty friends that though they say will be sure, I find them sure to be slow. A thousand hopes, but all nothing; a hundred promises but yet nothing. Thus casting up the inventory of my friends, hopes, promises, and times—the *summa totalis* amounteth to just nothing." He died in November 1606.

2. Dramatic Works ;—

- (a) The woman in the Moone (c. 1584; published 1597). Only play in (blank) verse. Satirizes women. Elizabeth likened to Pandora. Poetic in conception. A music drama but without Lyly's usual wit.
- (b) Alexardar and Campaspe (1584). Euphuistic prose comedy, based on an historic anecdote. Neatness of epigram, wit of dialogue, ingenuity of thought. Many characters, Lyrics ; "What bird so sings yet so does wail" : and particularly.

"Cupid and my Campaspe play'd
At cards for kisses ; Cupid paid."

- (c) *Sapho and Phao* (1584). Prose court-allegory, based on a pseudo-classical myth. Sapho is Elizabeth. Phao is the Duke of Alencon.
- (d) *Endimion, the Man in the Moone*. (c. 1581). Allegorical prose-play. Frequently said to concern Elizabeth (Cynthia, the Moone or the Chaste Huntress), Mary Stuart or Lady sheffield (Tellus), James of Scotland or Leicester (Endimion), the Earl of Sussex or Sir Philip Sidney (Eumenides), the countess of Shrewbury (Dispass), and others. Contemporary criticism inclined to reject traditional reading. First to introduce fairies into the English drama: Characters; Sir Tophias and his page Epiton.
- (e) *Midas* (1592). Skilful prose court allegory. Parable of Philip II's (Midas's) effrontery in attempting to rival England (Lesbos). Lyric: "My Daphnes's hair is twisted gold."

3. General Estimate :—

With vivid imagination and a sense of form which respectively played upon and made his careful diction. Lyly helped mould English prose. His distinctions are an equable style. neat phraseology ready rhythm, and ever-present opulence. Only his excesses have been disparaged; his dialogue for example has been satirized in the speeches of Shakespeare's Don Adriano de Armado. Jonson's *Puntravolo*. Scott's *Sir Piercie Shafton*. Influenced Greene; Lodge and Sidney. As a playwright, Lyly is considered the creator of essentially high comedy. Stilted talk. little plot, and anaemic although sometimes happy characterization are seasawed by pretty fancies and delightful songs, smart talk prose dialogue and personal and current event allusions, fair motivating action and love-story suspense, subtle comedy and saucy wit instead

of buffoonery and knocks about humour. Court comedies gave hints to other playwrights and to Shakespeare by their virtuosso treatment of prose, drinty lyrics and music (his Anacreontics are the best produced by sixteenth century England) and their romantic masques.

Courtly love, then, is central theme of nearly all of Lyly's plays. It is, to be sure, a rather cool and unemotional love, a graceful fancy rather than a consuming passion. His aim, he tells us in the Prologue to *Sapho and Phao*, was: "to breed (if it might be) soft smiling, nor loud laughing, knowing it to the wise to be as great pleasure to hear counsel mixed with wit, as to the foolish to have sport mingled with rudeness" Rudeness, in fact, the old profanity and foul language, Lyly banished from his work. As a substitute he offered "Counsel mixed with wit," advice on the good life, couched in the witty epigrammatic phrase which would provoke 'soft smiling' rather than the loud guffaw. If today Lyly's 'counsel' seems outmoded, his "wit" thin, his frequent puns absurd we should remember that all this was new on the Elizabethan stage. Lyly was the first English playwright to recognize in his first play '*Campaspe*,' 1584, that innocent love may be a matter for pleasant entertainment, and the entertainment he offered his audience sprang in the main from the polished, not to say sophisticated dialogue.

The action, in Lyly's plays, is anything but exciting. His plots drawn for the most part from classical myth or legend, are simple and regular, but so slight that to fill up his orthodox five acts he has constant recourse to intercalary scenes in which minor characters divert the audience with song, with dancing, or with mockery of some ridiculous butt. These characters, often enough, are drawn from contemporary English life and there is also occasional, more or less veiled, allusion to contemporary characters, to the Queen herself as Cynthia in *Endimion*, to Philip of Spain in *Midas*. As a result we often get a curious amalgam of the classical, the romantic and the realistic.

II. George Peele

1. Life :—

Born about 1556, George Peele was the son of a clerk in Christ's Hospital and was educated there, at Broadgates Hall (Now Pembroke College), and Christ Church, Oxford, where he proceeded B. A., 1577, and M. A. 1579. While at Oxford Peele participated in amateur theatricals. A roisterer and a spendthrift, upon his return to London Peele led so riotous an existence that the governors of Christ's Hospital requested their clerk in 1579 to "discharge his house of his son George Peele". But the young man did acquire a reputation as a wit, and the *Merry Conceited jest of George Peele*, a chapbook published a decade after his death, depicts as a traveller a wench, and a cheat. About 1583 he married a woman of some means; sometime after 1596, burned out by dissipation, he died.

Dramatic Works :—

- (a) *The Arraignment of Paris*. (1581 : published 1584) Court masque-play. Award of the apple to the nymph Eliza is obviously flattery of Queen Elizabeth before whom the five-act play was acted by the children of the Chapel Royal. Most alive character of all his play is Oenone. Innovates the combinations of mythological and pastoral elements. Absence of varied and subtle characterization almost forgotten because of charming nature descriptions, pleasant songs, delicate verse in a harmonizing variety of meters skilfully commanded. Genuine dramatic sense, influenced by Spenser's *Shepherd's Calendar*, Greene's *Orlando Furioso*, the folk tales *Childe Rowland* and the *Three Heads of the Well*, and by Anello Pauli's *Il Giudizio di paride*.
- (b) *Edward the First*. (c 1591; published 1593) Early historical play, crude yet an advance in

the chronical type, helps usher in the historical plays of Shakespeare. Lyrical, tender.

- (c) **The Battle of Alcazer** (c 1589; published 1584). Verse-play in which the historical English adventurer Thomas Stucley (c. 1525-1578) appears. Source is an anonymous pamphlet. Much indifferent poetry. Imitates Greene and Marlowe.
- (d) **The Old Wives' Tale** (acted c. 1591; published 1595). Prose-play which for the first time in English satirizes the romantic dramas of the day: Conventional devices and construction; original sources and purpose. Notable induction, Topical characters; e.g. Huanebango is Gabriel Harvey. Influenced, it did not inspire, Milton's *Comus* (p. 279) Title later used by Arnold Bennett (1867-1931).
- (e) **The Love of David and Fair Bethsabe** (c. 1587 published 1599). Only extant Elizabethan play with a wholly scriptural subject; a poetic paraphrase in beautiful blank verse of 2 Samuel XI XX. Ornamental and sonorous diction, colourful passages; slow moving, prettily rhetorical, frigidly decorative. Has a Greek chorus. Influenced 'Milton's *Paradise Lost*' (P. 286) (Similar drama written by Racine Ninety years later in *Esther*, 1689).

It is no easy matter to determine Peele's contribution to the swiftly advancing Elizabethan drama. Had we a complete collection of his works, such a judgement would be easier; but much that he wrote has apparently been lost. If, as some believe, he was at least part author of a lost, *Titus Andronicus*, the old *King Lear*, and *The Troublesome Reign of King John*, he was in a very true sense one of Shakespeare's predecessors, since the master thought well enough of all these plays to recast them for his company.

In spite of our imperfect knowledge of Peele it still seems possible to note in what fashion he assisted in the transformation of the native drama. He familiarized the audiences of the public theatres with classic myth and legend his plays are packed with allusions to all the gods of Olympus. In sharp contrast to this parade of classic lore is his fondness for the homely and familiar sides of English life. This is shown not only in the *Old Wives' Tale*, but even more plainly in the *Robin Hood* episodes of *Edward I.* A somewhat blatant Chauvinism, as in his outrageous treatment of *Eleanor of Castile* in this play is the reverse of that spirit of conscious national pride that marks the years just before and after the defeat of the *Armada*.

Finally, and most important of all, Peele was a real poet and helped to touch the native drama with some sense of beauty. One finds throughout his work a genuine delight in words for word's sake, a joy in the art which plays in with words in such a way as to convey their beauty to the hearer. Peele, we know, had read Spenser, he lifts a simile from *The 'Faerie Queene'* to adorn a speech in *David and Bethsabe*. He was writing blank verse when Marlowe was still at college. His verse, to be sure, never attains the strength and splendour of Marlowe's; it tends too often to sink into a somewhat sugary sweetness. The truth is that Peele was a lyric rather than a dramatic poet; the songs in his plays are of the best things in them; there are few lovelier lyrics in Elizabethan drama than the song with which *Bethsabe* opens the play that bears her name :

"Hot sun cool fire, temper'd with sweet air,
Black shade, fair nurse, shadow my white hair"

ROBERT GREENE

Life :—

The most picturesque of the "University Wits", Robert Greene was born of middle class stock in Norwich about 1558. entered St. John's College, Cambridge, as a

sizar in 1575, received the B. A. degree in 1578 and the M. A. in 1583. Greene was also master of Arts at Oxford, 1588. His late career is known from his autobiographical pamphlets. Apparently he travelled in Spain and Italy where he learned to practise "such villian as a abominable to declare." He married a good wife, but deserted her and their child for the sister of a notorious character of the London under-world. He became a "penner of love-pamphlets" in the Euphuistic arcadian manner, the best of which are *Pundosto* (1588) and *Menophon* (1589); the writer of charming lyrics; the producer of repentance tracts and fiction which were intended to be thought thinly veiled autobiography; and the author of expose's of the London Coney-catchers. Gradually Greene drifted into the theatre, always thinking himself above such occupation. It is not necessary to believe Greene quite black as he painted himself; if he committed even a fraction of evil he confessed to, he was the most unmitigated scoundrel that ever lived. He was simply a journalist who was born before the days of tabloids and cheap magazines who capitalized upon his Bohemian existence and his bad reputation. He died after "a banquet of Rhenish wine and picked herring." in a squalid lodging penning on his deathbed a touching letter to his deserted wife and a pamphlet called *A Goatsworth of wit Bought with a Million of Repentance* (1522).

Works :—

- (a) **PANDOSTO** or Dorastus and Fawnia (1588). Pastoral prose romance based on a Polish tale, and in turn the source of the whole plot of Shakespeare's 'Winter's Tale' (P. 221) Fawnia Doristus, and Bellaria are respectively Shakespeare's Perdita, Florizel, and Hermione Euphuistic moralizing; influenced by Sidney's Arcadia Song: "Ah ! were she pitiful as he is fair."
- (b) **Menophon** (1589) Prose-verse romance. One source probably William Warner's Albion's

England (Bk. IV. Chap. XX) Arcadian songs; 'Weep not, my wanton, smile upon my knee; like to Diana in her summer weed.'

- (c) **Friar Bacon and Friar Bungay (1589).** Verse-prose romance on white-magic supposedly written in emulation of Marlowe's 'Faustus'; a play on black-magic (P. 157). Love story probably original, while the plot proper is derived from the tale. The famous historic Friar Bacon (late 16th century ?). Magic scenes reminiscent of the older morality play; Pastoral descriptions are almost a new departure: pictures of life as dramatic as those in Shakespeare's 'Merry Wives of Windsor' (P. 194). Prince Edward and Margarette immediate prototypes of Shakespeare's Prince Hal and Perdita.
- (d) **The Scottish History of James the Fourth (c 1591).** English pseudo-history chronicle play. Imaginary account based on the first novel of the third decade of Giraldi Cinthio's *Hecatommiti*. Lady Ida, with whom the King has fallen in love and Queen Dorothea, who symbolizes the Griselda unable to subject the King of plotting her death, redeem an otherwise languid play: see, for example the touching reconciliation at the close. Most perfect in technique of all his plays.
- (e) **Orlando Furioso (1596).** Adapted from Sir John Harrington's translation of Ariosto's poem, Occasionally effective.

What Greene tried to do is clear enough. He took from a collection of Italian tales a romantic story of wifely love, persecuted but triumphant, transferred the tale with sublime indifference to the facts, to a period in Scottish history the protagonist, James is supposed to be Scottish king who fell at Flodden and set the whole in a strange fantastic framework. In the Induction Oberon, King

of the Fairies, encounters Bohan a Scottish knight who, finding "the court ill, the country worse, and the city worst of all" has retired to live in an empty tomb. After some dancing and bits of magic Bohan bids Oberon come with him 'to the gallery', i.e. the upper stage, and see a story acted that will demonstrate the wicked folly of the world. Here the play proper begins. Briefly it runs as follows: James of Scotland, married to Dorothea, the King of England's daughter, falls in love with Ida daughter of Scottish countess and seeks her for his mistress. When she refuses, he plans to have the Queen murdered so that he may wed her. Learning of the plot, the Queen escapes disguised as a squire, but is overtaken by a hired assassin is dangerously wounded, and left for dead. Rescued by a Scottish knight she is conveyed to his house, where his wife falls in love with her. The King of England, angered at the report of his daughter's murder, invades Scotland and carries all before him. Hearing this the Queen, who has never ceased to love her guilty husband, reveals her sex to the lady who loves her, proceeds the camp, stops an imminent battle, forgives her husband, and reconciles the two kings.

Here we have something new in English drama, the germ of what was later to emerge as full-fledged tragic-comedy. Compared with the masterpieces of Shakespeare, and Beaumont and Fletcher "James IV" is a rather feeble piece of work, but Greene deserves no little credit for his introduction of this genre upon the English stage. And he deserves more than a little credit for his characterization of the two ladies who figure in the play, the chaste and gentle Ida and the devoted Dorothea. Along with Margaret in Friar Bacon these ladies form a very charming contrast to the shadowy women of Lyly's plays, they strike a note of true romance and are in a sense the forerunners of such romantic heroines as Rosalind, Viola, and Imogen. In these last plays and it is by these alone that Greene should be judged—the romantic scene has shifted from strange lands to the British Isles, and a

breath of country airs of country sports and dances, of country lads and lasses, blows across a stage that in Greene's day too often reechoed to the rant of foreign penetrates.

Greene's career as a dramatist was of the briefest ; there is no extant play of his that we can date before 1587. nothing later than 1591. In his last years he seems to have quarrelled with most of his friends, broken with the actors whom he had always despised, and sunk to the company of the lowest dregs of London. Some time in August, 1592 he indulged in a banquet of Rhine wine and pickled herring, and his constitution, enfeebled by years of debauchery, succumbed completely. He died on September, 1592, and was crowned on his death-bed with a garland of poet's bays. Greene is a pathetic rather than a tragic figure, a sentimentalist a waverer between high ideals and low living, a fluent pamphleteer and a true poet. As a playwright, the author of the first romantic comedy and the first forerunner of tragic-comedy holds an assured place in the history of Elizabethan drama.

THOMAS KYD

A Life :—

Thomas Kyd was born in London in 1518, the son of a scrivener, he attended the Merchant Tailors' school, where he had Richard Mulcaster as Headmaster but he probably did not go to the university. For a time he followed his father's calling then joined the coterie around the Countess of Pembroke interested in developing a literary tragedy on Senecan models. For this group he translated the *Cornelia* of Robert Garnier, a French Senecan and this drama is the only one of Kyd to bear his name. For a time too, Kyd was associated with Marlowe and wrote in the same chamber with him (1521). His friendship with Marlowe got him into a trouble on charge of atheism and in 1593 he was arrested on suspicion of having written certain 'lewd and mutinous

libels" against foreigners on a wall of the Dutch Churchyard in London. He was tortured, explained away the charge of atheism, and was released. Meanwhile, Marlowe had been killed. In 1594 Kyd died intestate and his parents renounced the administration of his effects.

B. Works :

- (a) The Spanish Tragedy (ante 1600; possibly c. 1585) Non religious dramas most popular of plays in its own time, introduced the type known as "the tragedy of blood" to which Titus Andronicus (P. 178) belongs. Hamlet itself is said to be a refinement based upon the Ur-Hamlet, ascribed to Kyd. (The Ur-Hamlet, through its German prefix meaning "primordial" is used to describe a conjectured Hamlet play no longer available).

Play in frequently ranting as well as tame blank verse, of horror piled, Seneca-like upon horror, of murder, unbridled frenzy, bloodshed and sudden death. (other Senecan influences apparently in the chorus the ghost, the declamation, and the frequent balanced speeches or stichomythy). Large tragical conceptions, not wholly without pathos, reveals how the interaction of episode and developing story bears upon the crystalization of beefy character, although essentially, Hieronimo is paroxysmally rhetorical and Bel-imperia merely a plot-personage. Style parodied by Shakespeare in the play scene before the king in Hamlet and as in the later, there is a ghost, a play within a play (contained in Henry Wotton's collection of five stories, published in 1578 as courtlie Controuerse of Cupids cautles), and at the curtain's fall, corpses dripping blood upon the stage. (Hamlet, however, is different in that it is the

story of revenge of a son for the murder of his father).

- (b) **Arden of Feversham (1592).** Has been attributed to Kyd, or to an imitator, or even to Shakespeare himself. First extant example of the domestic tragedy is founded on a murder committed in 1551. A sickening reality of the relations between Alice and Mosbie. Vivid dramatic.
- (c) **Pompey, the great, his Faire Cornelides Tragedy (1595)** Senecan tragedy in blank verse based on a French work by Robert Garnier.

The Spanish Tragedy is a blend of classical theory and popular practice, it contains something for all the varied tastes of the time. From Seneca Kyd drew a sense of structure, a division of the play into acts and scenes, no mere dramatized narrative, but a plot carefully built up with beginning, middle, and end motivation, suspense, counter-action and catastrophe Kyd borrowed also some characteristic bits of Senecan technique the revengeful ghost who opens the play, the Chorus, the epic reports as by the classical Nuntius. All these, of course, delighted the scholars in audience, as did the Latin quotations and paraphrases of the classics scattered liberally through the play. The extreme sensationalism, the grim pursuit of revenge, the madness of the hero, the murders and the mutilation were all justified by the example of Seneca and were no doubt approved by the scholarly as well as enjoyed by the ignorant audience. From Seneca, too, Kyd gets his sense of style. He sternly excites the old popular horseplay and buffoonery, what humour remains is grim and quite in keeping with the action. The stately tirades, the Sententiae, the many classical allusions, all show, Kyd aiming at something far above the popular drama of his day. Finally although in complete and faltering fashion Kyd like Seneca, attempts to excite interest in the tragic conflicts within his characters; Hieronimo's grief his passion for revenge,

his intent madness and his exultation when his revenge is achieved: all this is the centre of interest of the play. Ambition, love, and hatred are the motions that influence the actions of the main characters, and these characters; in spite of a somewhat stiff drawing, are real people, not allegorical symbols. This is especially true of Bel-imperia, the proud and passionate heroine, and her brother, Lorenzo, the first Machiavellian villain in Elizabethan tragedy. Kyd's characterization of the protagonist is not so successful. Hieronimo is too full of words; and in the present text the outline of his figure has been further blurred by later "additions" which emphasize his madness. It remained for Shakespeare to achieve his supreme triumph in the character of a revenger hesitant upon the brink of madness, but Kyd at least pointed the way to this achievement.

From popular practice, on the other hand, Kyd drew his sense of the need of action on the stage, the most important events of his play are not reported, but represented before the eyes of the audience. One scene, especially, the murder of Horatio and the discovery of his body by his father suddenly aroused from sleep, so impressed the public that it is referred to over and over in the popular literature and drama of the time, and is pictured in the rude wood-cut which adorns the title-page of a late edition. Kyd presents the whole story in action; in fact he tells too much: the sub plot, laid in Portugal, might well be dispensed with. Yet it is clear that Kyd had an extraordinary sense of stage effect; the discovery of Horatio's body, the hanging of the tool villain, the meeting of Hieronimo with the father of another murdered son, the bloody handkerchief, and the sudden and spectacular catastrophe including the presentation to the actors and the audience of the body of the murdered man, the cause of all this woe pack the play with thrills.

One another often neglected point may be touched upon; Kyd's sense of dramatic realism in speech. Much of the play, to be sure, is written in the high flown style

which he affected in imitation of his classical, on the other hand there are scenes in simple homely prose; there are flashes, too, seldom but striking, of real dramatic utterance. Bel-imperia's cry "O, save him; brother." Hieronimo's Atlas, it is Horatio, his muttered "go by, go by" as he slinks away from the presence of the King, his fateful words to Locrine, "I'll play the murderer, I warrant you" these and many more show a dawning sense of effective dramatic speech. Kyd was no great poet; he was certainly a born playwright.

INTRODUCING MARLOWE

Critical Questions with Answers

Q. 1. Give a brief sketch of the life and literary career of Christopher Marlowe.

Ans. It is admitted on all hands that Christopher Marlowe was the greatest predecessor of Shakespeare in the English drama and that he was the first great poet who used the modern English language. He was the son of a shoe-maker and was born at Canterbury and baptized also on the 26th of February, 1564. He joined the King's School, Canterbury in 1578, and from this school he was sent to Benet College, Cambridge. He matriculated in 1581, took his B.A. degree in 1584 and his M.A. degree in 1587. Francis Kett was a Fellow and tutor of Benet College. He was a mystic and was burnt for heresy in 1589. Some of the scholars believe that Francis Kett was responsible for Marlowe's atheistic attitude towards religion. As regards Marlowe's atheistic leanings we find some reference in Harold Osborne's statements made sometime in the month of May, 1593 when Thomas Kyd was in trouble with the government: "His rooms were searched and among his papers were found some atheistical documents, which he alleged to be the property of Marlowe and to have been left from the period when they worked together. Marlowe was summoned before the Privy Council to answer for his alleged heretical views. He was not imprisoned and apparently apprehended on serious danger. There is not sufficient evidence that he was ever engaged in political intrigue and he had powerful supporters. It is true, a formal indictment for blasphemy was drawn up against him by one Richard Baines, but before action was taken Marlowe was dead."

It is believed that Marlowe after having left Cambridge went abroad as a secret service agent on

behalf of his government because when Benet College hesitated to grant Marlowe the M. A. degree, the Government recommended his case to the college authorities for favourable consideration of which there is a mention in Privy Council Register in the following manner :

“Whereas it was reported that Christopher Marlowe was determined to have gone beyond the seas to remain, their Lordships thought good to certify that he had no such intent but that in all his actions he had behaved himself orderly and discreetly whereby he had done Her Majesty good service and deserved to be rewarded for his faithful dealing. Their Lordships request that the rumour thereof should be allayed by all possible means and that he should be furthered in the degree he was to take at this commencement, because it was not Her Majesty's pleasure that anyone employed should be defamed by those that are ignorant of the affairs he went about.”

The above statement clearly shows that Marlowe did a lot of service to the government which placed him in the good books of the Privy Council. Some of the scholars are inclined to believe that Marlowe was helpful to the detection and exposure of the notorious Babington plot which finally led to the execution of Mary, Queen of Scots.

After taking the M. A. degree in 1587 Marlowe went to London for his literary career. Like Greene and Peele, Marlowe also began to write for the stage. Marlowe was a friend to Nash, and Chapman who were his contemporary writers. For sometimes he was quite friendly to Greene and Thomas Kyd but afterwards he cut off his connections with them. Marlowe's plays were first of all taken up by the Company of Lord Admiral, Howard of Effingham, and then, by the Company of Ferdinando Stanley, Lord Strange. In October, 1589, Marlowe was summoned before the Newgate Session probably on a

charge of disturbing the peace of the theatre, but he was released on bail.

It is reported that some day in tavern in Deptford, Marlowe spent the day in the company of Ingram Frizer, Robert Poley and Nicholas Skeres; and it is further reported that Frizer in a brawl in the tavern killed Marlowe with a dagger. With regard to the manner of Marlowe's death William Modlen remarks. "Until recently Marlowe's death was believed chiefly on the authority of Deptford Church Register, to have been due to a drunken brawl in which he was stabbed by a serving man named Francis Archer. Some few years ago, however, an American scholar, Dr. Hotson of Harvard, found conclusive evidence in the Record Office and other sources that Marlowe had been assassinated on political grounds by a certain Ingram Frizer, both being secret service men. Frizer received the Queen's pardon, June 28, 1593, the murder having been committed May 30."

Dekker, George Peele-- all lamented the death of Marlowe and praised his poetic genius. Mark what Drayton writes about :

"Neat Marlowe, bathed in the Thespian springs,
And in him those brave transtury things
That your first poets had, his raptures were
All air and fire, which made his verses clear .
For that fine madness still he did retain,
Which rightly should possess a poet's brain."

Marlowe's *Tamburlaine the Great* appeared in two parts first produced in 1580 Though this play was a work of immaturity but its exaggerated emotions and incidents contributed to its success upon the stage. Nevertheless, it exercised a great influence upon the English tragedy. Next came *The Tragical History of Doctor Faustus* in 1588. This play is rather a series of detached scenes than a harmoniously worked out drama, but then, it proved to be highly impressive because of some of its notable scenes *The Famous Tragedy of the Rich*

Jew of Malta came out soon after the year 1588. The first two Acts are definitely superior to the succeeding Acts of the play. *Edward II* was produced probably in 1590, and it can be justly regarded as the maturest of Marlowe's plays, because there is no poetic extravagance in it, no loose plot, no mere series of Acts and scenes, no weak planning or execution of the dramatic art. *The Massacre of Paris* is probably the weakest of Marlowe's plays. It is remarkable only for its anti-catholic tone. *The Tragedy Dido* was commenced by Marlowe but completed by Nash. The epic quality of Marlowe's poetic genius is clearly visible in this play otherwise it is not worth the notice,

Although Marlowe is known as a dramatist yet he was more a poet than a dramatist. His incomplete poem, "Hero and Leander" came out first in 1598. It is composed in heroic couplets, and it is regarded as the greatest and most influential poem of the Elizabethan age. George Chapman completed this poem and paid it the highest tribute. Shakespeare also has lovingly called Marlowe the 'Dead Shepherd,' while he has in his *As You Like It* the line, "Whoever loved that loved not at first sight." Marlowe's pastoral poem, *Come live with me and be my Love* is also remarked for its sweetness. One of the scholars has remarked about Marlowe's character, temper, views and attitudes:

"From the scanty information at our disposal, Marlowe seems to have been a young man of bold self-assurance, of passionate and fiery temper both in word and act, and of a biting and sarcastic tongue. His conversation was rationalistic and iconoclastic; he was apt to speak irreverently and flippantly upon religious matters. Thus he stocked many of his milder associates during his life, and after his death incurred the serious charge of atheism. When we remember such passages in his writings as the lost soliloquy of Faustus, it is impossible to write down Marlowe as a mere cynic in religion. Yet it is most probable that he was going through a period of

religious doubt and troubled by the usual intellectual difficulties about the doctrine of the Trinity, the Incarnation etc. Such doubts and questionings are natural in a young man of independent intellect and fearless disposition, who had for six years been subjected to the arid routine of scholastic philosophy as then taught at Cambridge, and who had refused to proceed to Holy Orders at the end of his course. Expressed in conversation in violent and somewhat imprudent way, such sentiments would offend the more timid and orthodox minds in an age when political suppression of religious unorthodoxy was strict."

Q. 2. Trace the history and development of the English drama from the very beginning right up to the days of Marlowe

Ans. The early English drama had its source mainly in religion, though later on, it was coloured by war, adventure of sport and fight, spirit of colonization, lust for wealth and power, and also by the Renaissance curiosity for the mysteries of the universe. The feudal lord and the priest figured largely in the imagination of the English people during the earliest stage of the English drama—they literally became the patrons of the stage. The priest wanted to instruct while the feudal lord wanted to amuse himself as well as others. Accordingly side by side with the church processions and the religious festivals there came out other festivals which contained religious as well as secular elements.

The earliest dramatic compositions in verse in England were the Miracle and Mystery plays. These were very frequently acted during the twelfth century. The legends of the saints generally formed the subject matter of the Miracle plays, while subjects borrowed from the scriptures formed the theme and the plot of Mystery plays. Both Miracle and Mystery plays were first acted in the church, then in the churchyard, and last of all, on platforms erected in the open air.

Gradually, the Miracle plays took more secular and human form by slowly giving up the scriptural and legendary characters; they used abstractions or symbolical characters with a view to amuse and instruct the audience. Virtue and vice were detached from their religious atmosphere with the result that the Miracle play took a new form known as the Morality. But after the Reformation movement, the Mysteries and the Moralities came to be disliked by the audience because of their previous association with the Old church. The Revival of learning produced an interest in classical studies, and consequently, the English drama became more regular in form and nearer to life. The audience began to take greater interest in the depiction of actual human life and, in response to the demand of the audience the Interlude came into existence in the dramatic field. The Interlude is distinguished from the Miracle or the Morality play by its element of amusement and fun. John Heywood was the real father of the Interlude in which the characters were real men and women and not allegorical abstractions. Alongside the Interlude there were Pageants and Masques, which were full of scenic representations and costume displays in gorgeous colours. So we find that the English drama slowly and gradually shifted from the church to the market-place or sometimes to the banquet halls of the lords and noblemen. That is why, it had to discard its original religious garb and adopt a new garb in which human passions were reflected. With the transfer of the English drama from the priestly hands to the hands of the common people, comedy became more popular than tragedy because the common people were interested more in funs than in serious thoughts and actions that drew tears from the eyes of the audience. The most notable comedies of the period were *Ralph Roister Doister* by Nicholas Udall, and *Gammar Gurtin's Needle* by John Still.

Tragedy came into the English dramatic field as the influence of the Revival of Learning or as the result of the translation of the tragedies of Seneca during the

fifteenth century. Seneca was adopted as the model of the English drama by the playwrights of the fifteenth and the sixteenth centuries. The first English tragedy was *Gorboduc* composed jointly by Thoms Sackville and Thomas Norton. The Elizabethan drama found its expression in various forms of plays—tragedies, comedies, histories and romances. The brilliant galaxy of the Elizabethan playwrights were known as the “University Wits”, to which school belonged Greene, Peele, Lodge, Nash, Kyd and last of all, Christopher Marlowe who paved the way for Shakespeare, the greatest dramatic genius of the sixteenth century and also of other succeeding centuries.

Q 3 What were the effects of the Renaissance upon the English drama ?

Ans. The Italian Renaissance exercised a great influence upon the development of the English drama. Marlowe was the first champion of the Renaissance spirit in the English drama. The Renaissance was essentially an intellectual awakening. It was an effort of the human individual to rise above the rigidity and narrowness of feudalism and the church and to find an expression of his mind and heart in various ways. For example, the Renaissance spirit rebelled against self-control and asceticism; on the one hand, while on the other, it loved freedom, humanism, beauty, versatility and such other things which granted the human soul its utmost scope of expression. As the result of this new spirit of learning and thinking, God went into the background while man came to the forefront. The Renaissance spirit can be found to some extent in Henry VIII who “maddled with all matters and wanted to have every kind of thing in abundance.” It is found clearly reflected in Marlowe’s *Doctor Faustus* which breathes the new spirit of adventure the unlimited desire for freedom of every kind, the

unusual passion for adventure, the lust for gold for power, for material prosperity and bodily enjoyments even at the cost of moral and spiritual excellence. In other words individualism completely replaced rigidity, asceticism, and self-repression and self-suppression. We find how every one of the heroes in the plays of Marlowe runs frantically after some form or other of individualism. Marlowe, like the true Renaissance spirit, was interested only in the actual or real world, in the life on earth, in the body of man or woman, and not in the other world after death, not in any particular religion, not in the soul whether it is immortal or capable of transmigration. The real Renaissance spirit can be summed up in zest for life and passion for adventure. In Marlowe's plays we find the heroes dominating all other characters for the simple reason that every one of the heroes is no other than the spirit of individualism which was so typically dominant in Marlowe whether he wrote dramas or composed poems or acted as a man in life. But then, this one man show or the predominance of the hero is regarded by certain critics as a defect in Marlowe's plays.

One of the greatest effects of the Renaissance upon English life and the English drama was the influence of Machiavelli who was a famous Italian social and political writer of the sixteenth century. The English writers of the sixteenth century regarded Machiavelli as the symbol of atheism immorality and corruption. Machiavellism gives the fullest scope to man for the expression of his individualism with all his thoughts and passions. Machiavelli has expounded the ideas of human thought and conduct in his *Prince*, all of which are conveyed in the word Virtue or complete freedom of individualism. Of all other English dramatists or writers, Marlowe was most influenced by Machiavelli as we find the Machiavellian ideals of human conduct and human desires or passions breathed into the heroes of his plays—Faustus, Barabas and others—who throw to the four winds the common moral conventions in order to fulfil the

Machiavellian ideals. According to Machiavelli, the end, whether noble or ignoble, justifies the means, and therefore any means—good or evil—is good enough for the attainment or fulfilment of the end. This complete disregard to conventional moral principles greatly charmed and inspired Marlowe and his contemporary writers. Machiavelli was never in favour of giving any very important or high position to woman, and this inferiority of woman's position is strikingly visible in Marlowe's tragedies in which woman plays no significant part at all. In 'The Jew of Malta', Barabas, the hero of the play, is an incarnation of Machiavellism. The Machiavellian quality of the human will or ambition totally disregards the common class as we find in Marlowe's heroes vaulting ambitions and unusual desires totally ignoring or completely looking down upon all other people than themselves. Of course, in none of the earlier English dramatists we can find any touch of the Machiavellism which came to England and deeply coloured the English literature of the Elizabethan period, particularly, the dramas of Marlowe.

Marlowe's attitude to religion was not purely atheistic but merely unconventional. This unconventionalism was another effect of the Renaissance. The English people of the Renaissance period came to believe more and more in the present world and in gaining mastery over this world in wealth, power, fame and all sorts of bodily comforts and enjoyments. They completely ignored the mediæval view of religion. They were keenly conscious of the hypocrisy which used to be committed by the church people during the Middle Ages. That is why we find Marlowe constantly attacking or exposing religious dogmas and shams in most of his writings. In sheer rebellion to mediævalism he defied the divine personalities and glorified the irreligious and immoral acts of heroes in the dramas. We can find a clear reflection of his spirit of rebellion to God and religion particularly in the second part of his 'Tamburlaine.' When Sigismund dishonours his solemn pledge to the Turks, the

Turks appeal to Christ and not to Allah. Mark how Gazellaz, the Turkish leader, makes his lord utterance.

'Then if there be a Christ, as Christians say,
But in their deads deny him for their Christ:
If he be son to everliving Jove.....

.....
Take here these papers as our sacrifice
And witness of thy servant's perjury."

Marlowe, more than any body else, was greatly influenced by the Italian Renaissance. He can be regarded as a true English representative of the Renaissance spirit, which found its expression in the great passion for learning, for adventure, for revolt against Medievalism, orthodox religion, conventional morality, for vaulting ambitions of possessing unlimited wealth, power and fame.

Q. 4 What was Marlowe's conception of tragedy?

Ans. To have a correct idea of Marlowe's conception of tragedy it is necessary to analyse the earliest English tragedy, namely, 'Gorboduc' or 'Ferrex and Porrex," composed jointly by Sackville and Norton, With the advent of the Renaissance in England Seneca was the first classical dramatist who exercised considerable influence upon the English drama. Both Sackville and Norton tried their best to base their 'Gorboduc' upon the Senecan model in style and theme. This tragedy deals with a romantic subject borrowed from Geoffrey of Monmouth; but it shows also some new features. There is no 'Chorus' in it, but in its place, there are dumb shows which were the characteristic of the Italian plays. So far the style of "Gorboduc" is concerned, it is an ambitious attempt at the use of the blank verse. Besides these features, 'Gorboduc' contains many contemporary

political allusions, which found a great appeal to the courtiers and the lawyers of the day. The play totally disregards the classical Unities of Time and Place. Shakespeare and other Elizabethan dramatists also disregarded to a great extent the Unities of time and Place. But then, we find some of the striking features of the Senecan tragedy in 'Gorboduc' such as long speeches, total lack of action and blood-curdling murders. 'Gorboduc' was followed by other English tragedies built on the same Senecan model such as 'The Misfortunes of Arthur' by Thomas Hughes; 'Tragedy of Tancred and Gismund' by Robert Wilmot and 'Jocasta' by George Gascoigne.

Towards the latter part of the sixteenth century, all the worst features of the Senecan tragedy crept into the English drama such as absurdities of tragi-comic plays, talkative ghosts or supernatural being, undue indulgences in rhetoric, and all sorts of horrors and terrors from all of which abuses Marlowe freed the Elizabethan drama. The effect of the Senecan blank verse upon the English drama was weak and dull; it affected adversely the construction of stage-plot. Marlowe introduced various changes into the verse-structure by changing the structure of the metre by varying the pauses; by interconnecting verse and by creating an absolutely new rhythm of sweetness and strength. That is how Marlowe changed "the leaden ore of the metre of 'Gorboduc' into the liquid gold of his mighty line". Marlowe made a distinct departure from the medieval conception of tragedy by changing its moral tone. The medieval tragedy morally made the hero fall from prosperity to adversity by some moral lapse of the hero in order to indicate some moral lesson to the audience but Marlowe made all his heroes demi-gods whether they were criminals or scoundrels or creatures suffering from some great moral depravity but possessing the fire and energy, the passion and desire of an unquenchable soul, a great adventurous spirit. Then again, the medieval tragedy depicted the lives of the princes, monarchs and emperors but the heroes of Marlowe's

tragedies are ordinary human individuals. Dr Faustus, for example, is ordinary German physician and alchemist. The heroes of Marlowe's tragedies have no fall from prosperity to adversity but they have a very acute psychological struggle against certain forces which prove too strong for them and which bring about their final doom.

Marlowe combines in his drama the vigour, activity and enthusiasm of the new Renaissance spirit with the medievalism of the old classical drama particularly in style and construction ; or in other words the formalism of the classicists is combined with the formlessness of the Renaissance art in Marlowe's tragedies. Marlow brought about a change in the content of the old English tragedy which was based upon the Scæcan tragedy which he foreshadowed in the Prologue to his 'Tamburlaine';

"From jiggling veins of rhyming mother-wits,
And such conceits as clownage keeps in play,
We will lead you to the stately tent of war,
Where you shall hear the Scythian Tamburlaine
Threatening the world with high astounding
terms."

Marlowe's heroes are heroic indeed not because of any outstanding moral quality but because of their heroic struggle mental as well as physical. They too die in the long run most miserably but the interest of the audience is concentrated in the struggle of the hero. The medieval tragedy dealt with the life and career of royal personalities but Marlowe's tragedy deals with the infinite spirit of man. Mark how Mephistophilis a great compliment to Dr. Faustus, "Heaven is not half so fair as thou or any man that breathes on earth." It is this type of tragic hero which links up the conception of Marlowe's tragedy with the conception of Shakespeare's tragedy. For example, Shakespeare's Richard III is a villain hero who bears some resemblance to Marlow's Tamburlaine or to his Jew of Malta. But Shakespeare has introduced into his hero (Richard III) a physical deformity, whereas

Marlowe has introduced into his hero (Tamburlaine) a moral deformity i. e. his monstrous cruelty. We find in the Prologue to 'Tamburlaine' Marlowe's attempt to bring about some change in the form of his plays i. e. by introducing a new type of blank verse. Marlowe has actually breathed a new spirit of poetry into the old artificial monotonous verse of the old plays. Marlowe's aim was a two-fold reform in the English drama by introducing the blank verse and by changing the content of the play. That is how he paved the way for Shakespeare who improved upon Marlowe's blank verse as well as upon his conception of the hero.

We find in Marlowe a distinct influence of Machiavelli who has praised ambition as the only desirable virtue in a prince and he has denied all morality except that morality which operates for the good of the individual. Marlowe's heroes—Tamburlaine, Barabas, and Dr. Faustus—all overlook the moral codes or principles in order to fulfil their own ambitions or ideals. Then again, Marlowe completely supplanted the medieval conception of tragedy which consisted of a fall from prosperity to adversity, from greatness to misery but he conceived of tragedy as the heroic struggle of a great personality leading to some inevitable doom. Mark what a critic says in this connection 'Marlowe's conception of a tragic hero, however, transcended any outlines furnished by his sources or any stage types such as villain and tyrant. He conceived his heroes first of all as men capable of great passions, consumed by their desires, abandoned to the pursuits of their lusts, whether they led to glory, butchery, loss of kingdom or eternal damnation. This intensity of emotion gives them an elevation and a heroic interest, that outlasts contemptibility or pathos. Nor are they without representational value. They linger in the mind as men, absurd, exaggerated, monstrous at times, but appealingly human in moments when their passion rings true, and impressively typical of the eternal struggle of passion and desire against the fixed limits of human attainments. It is in the realisation of their

emotions that the plays secure their great impressiveness. Tragedy has become not the presentation of history, myth or events of any sort, but the presentation of the passionate struggle and pitiful defeat of an extraordinary human being."

Another remarkable feature of Marlowe's tragedy is its high seriousness. There is a complete lack of humour in his plays although in 'Dr. Faustus' we find one or two scenes of pure clownishness, but not of genial humour or wit as we find in most of the plays of Shakespeare. There is not even grim humour in Marlowe's tragedies as we find it in Shakespearean, tragedies such as 'Hamlet', 'Richard II', 'King Lear' and a few other plays. Seriousness is rather inevitable in Marlowe's plays because his heroes are all brave human souls battling against forces that ultimately prove too powerful for them and consequently bringing about their tragic doom.

Q. 5 What kind of influence Marlowe exerted upon Shakespeare as a dramatist ?

Ans. What Marlowe began as a dramatist Shakespeare completed it most magnificently, namely, a drama having in it all elements of the classical the romantic, the medieval, the popular, the tragic and the farcical. In the hands of Shakespeare the drama became a masterpiece of national and inspired composition. The most important contribution of Marlowe to the dramatic art is the blank verse which Shakespeare perfected into a powerful and beautiful thing. How ridiculous and miserable Shakespeare's masterpieces like 'Hamlet', 'Macbeth', 'Othello' and 'King Lear' would have been if they were written in rhyme and not in blank verse which Shakespeare adopted from Marlowe. But then, Shakespeare followed a less strict type of the iambic

pentameter than what Marlowe used. Shakespeare, particularly in his later plays, allowed the thought to run on from line to line, and mostly concluded lines either with extra syllables with unemphatic words. Herein lies the difference between Shakespeare's blank verse and the blank verse of Marlowe.

Shakespeare in his early dramatic career mostly retouched old plays, and that is why, we notice all the more the influence of Marlowe upon Shakespeare, particularly, in the historical plays. For example, in *Richard III* we find a clear image of the elemental energy and evil pride of Tamburlaine and Dr. Faustus. This experimentation in the creation of a villain hero on the part of Shakespeare indicates Marlowe's influence upon Shakespeare. Besides some of the features of the classical drama are also visible in '*Richard III*' such as the suggestion of a classical *Corus* or the dialogue of a character consisting of two lines, the second of which is a pun upon the first. So, in his earlier plays, Shakespeare borrowed from Marlowe the blank verse the details of style and also the conception of a lofty tragic hero. Shakespeare's '*Richard II*' and '*Titus Andronicus*' resemble respectively Marlowe's '*Edward II*' and '*The Jew of Malta*'. Shylock of Shakespeare must have been suggested by Barabas of Marlowe. But Shakespeare transcended Marlowe as a humanist. Marlowe's masterpiece of poetry, '*Hero and Leander*', bears some resemblance to Shakespeare's '*Venus and Adonis*.' Both the poems were composed probably at the same time. Shakespeare composed the poem in stanzas while Marlowe composed his poem in rhyming couplets. Shakespeare's poem is less of a narrative than that of Marlowe. Both Shakespeare and Marlowe borrowed the subject of their poems from some classical legend. While composing '*As You Like It*' Shakespeare must have been thinking of Marlowe's poem because he has quoted at least one line from it "Whoever loved that loved not at first sight"? Further, Shakespeare paid the greatest tribute to Marlowe by addressing him as "Dead

Shepherd." Shakespeare was without any doubt, highly indebted to Marlowe but he did not follow Marlowe blindly as other English dramatists followed Seneca. Shakespeare can be said to have sobered the excesses in which Marlowe had indulged in most of his plays. Shakespeare kept a perfect balance between classicism and Renaissance.

While pointing out the indebtedness of Shakespeare to Marlowe, Schelling has remarked :

"In the early play of Shakespeare there is a tragic unity which centres in the Titanic person of the deformed king, and whirls all the other characters of the play into the vortex of his crimes. Richard's amazing audacity and remorseless energy, his bold hypocrisy and brutal cynicism and impiety, are all of superhuman dimensions, and dilate into the heroic. Now it is precisely this concentration of interest in the heroic dimensions of a unified personality, the master passion of which carries the auditor's sympathies with it, which characterises the drama of Marlowe from imperious Tamburlaine to piteous Edward. Nor does the likeness of 'Richard III' to Marlowe's work in plan and conception end here. Not to mention the all but total absence of a gleam of comedy, this likeness extends to a certain fixity of character, a coarseness of stroke, a violence of speech—and deed, and to a lyricism, which converts whole scenes into the expression of a single emotion. In short 'Richard III' shows the influence of Marlowe to a greater degree than any play of Shakespeare's shows any single influence, and displays to us the young dramatist advancing a further step and seeking to rival his most successful competitor, with his own weapons in his own field. The subject of 'Richard II' like that of 'Edward II' depicts for us an unkingly sovereign struggling against the inevitable fate which awaits incompetence in a virile age that shrinks not from political surgery. But Shakespeare has treated the similar theme in a manner wholly his own. He has rivalled his competitor in his own field, but this time with weapons of Shakespeare's own choosing. He

has added to Marlowe's power compression and unity of dramatic structure, poetic delicacy and a more searching insight into character. It is in these particulars that the young Shakespeare surpassed his new fallen rival. Judged as a drama and as a tragedy, its poetry aside, Shakespeare did not surpass Marlowe in 'Richard II'. This was yet to come in the greater plays of maturity in dramas transcending the limitations of the chronicle play : in the powerfully contrasted effects of temptation, crime and remorse, in the conception of the delicately adjusted temper of Lady Macbeth and of her coarse-fibred if more imaginative husband, and in the deeper doubts and questionings of Hamlet. In the first place, unlike Shakespeare, Marlowe never quite succeeded in reaching to loftiest summits of tragic art, and this perhaps was more owing to certain features in his own character than to the fact that he died young. He had little interest in building up the successive stages of a five-act drama. With him the central idea seems to have been everything, that and the end. Delighting in extremes of emotion he was unequal to the more humdrum tasks of a working dramatist, whose material is not only fire and air, the common clay of human nature. As pointed out by Henderson. "He began works on a great design which he could not complete. Intoxicated by the celestial window opened by the new philosophy, he attempted more than he or any one else could achieve. Hence the fragmentary, passionately intense nature of his work, and the isolated scenes of unsurpassed lyricism, which he lacked the architectonic power to build into the great structures conceived by his imagination."

So far characterisation is concerned, Marlowe exercised no influence except that Shakespeare experimented in imitation of Marlowe to build up a villain-hero at least in his 'Richard III' just like Marlowe's Tamburlaine in 'Tamburlaine the Great.' In the first instance we can find varieties of characters in Shakespeare's plays but in Marlowe's plays we can find only heroes but not other minor or subsidiary characters. Besides, there is a total

lack of women characters in Marlowe's plays whereas in Shakespeare's plays we can find the finest, the most accomplished, the highly humorous and witty women characters who sometimes surpass even some of the male characters.

Nicholl, while comparing Marlowe's Tragic art with that of Shakespeare, remarks, "In structure we see that all Marlowe's plays are faulty. 'Dr. Faustus' and 'The Jew of Malta' have assuredly come down to us in mutilated texts, but even their original form must have been weak. 'Tamburlaine' has no unity except such as lies in the presence of the hero, 'Dr. Faustus' is largely a collection of heterogeneous scenes loosely pinned together; 'The Jew Malta' opens well but sinks into mediocrity toward the middle and close. 'Edward II' is also so simple in its design: as Mortimer rises on Fortune's wheel, Edward sinks, and when Mortimer has reached the top most pinnacle of power he too tumbles down. With Marlowe we are in the presence of a distinctly passionate but unbalanced genius, a man lacking the serenity and the calm-eyed power which gave Shakespeare a large part of his greatness."

Boas, while comparing Marlowe with Shakespeare, remarks, "Christopher Marlowe is one of the most fascinating figures in our own, or indeed in any literature. In the temple of poetic fame the highest places are sacred to genius that has mounted securely to its meridian splendour, to Homer, Dante, Shakespeare. But seats only lower than these, and hallowed with perhaps with richer offerings of human sympathy and love are granted to genius dead ere its time, cut down in the freshness to its morning radiance. It is here that Marlowe is to be sought, side by side with Collins and Shelley and Keats. What the world has lost by the ultimately close of his career we can not know; but we do know that, even had he lived, he could never have been another Shakespeare. For nature, so lavish to him in other ways, has entirely withheld from him the priceless gift of humour, and the faculty of interpreting commonplace human experience.

He never learnt the secrets of a woman's heart, and he knew of no love, lifted above the level of sense. Between him and his mighty successor, there is and there must always have been an impassable gulf. Marlowe is the rapturous lyrist of limitless desire, Shakespeare the majestic spokesman of inexpressible moral law."

Q.6. Give some idea of Marlowe's "mighty line," and also his contribution to the blank verse".

Ans. Marlowe's "mighty line" means Marlowe's blank verse. Blank verse means unrimed iambic pentameter, in which each line is divided into five feet while each foot consists of two syllables, so that there are ten syllables in each line. A foot is a group of two or three syllables one of which is accented while others are unaccented. An accented foot is called a pyrotic. Blank verse in English literature was first used by Surrey in his translation of the two books of Vergil's 'Aeneid' during the reign of Henry VIII. Of course, Surrey was not the originator of blank verse because it had been previously used in Italy. Surrey merely adopted blank verse with great skill and also showed to other English poets its most powerful verse form. After Surrey, Sackville and Norton used blank verse in 'Gorboduc' since which blank verse had been adopted by almost all English poets and dramatists as the best medium for the higher kind of dramatic composition because combined in it a rhythmic force and sweetness together with freedom from the artificial chains of rhyme, and because also it resembled the natural flow and rhythm of ordinary dialogue in the verse form : Blank verse was consciously and deliberately adopted by the English dramatists while imitating the model of Senecan drama.

One characteristic of Marlowe's blank verse was that it used freely run-on lines i.e. lines which did not end

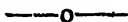
with a pause. Marlowe saved the monotonous effect of the blank verse which Surrey had used in his translations of 'Aeneid' in which Sackville and Nortorn had used in their 'Gorboduc.' Swinburne comments upon Marlowe's blank verse, "Of English blank verse, one of the few highest forms of verbal harmony or poetic expression, the genius of Marlowe was the absolute and divine creator. By mere dint of original and god-like instinct he discovered and called into life the hardest and highest form of English verse, the instrument since found possible for one tragic or epic poetry. He created the modern tragic drama. Before him, there was neither genuine blank verse nor a genuine tragedy in our language. After his arrival the way prepared—the paths were made straight for Shakespere."

Boas, remarks about Marlowe's blank verse, "such a change (the introduction of blank verse) was absolutely essential if Romantic art was to attain to a rich and untrammelled development. Its organ of expression must be stately enough for the highest uses, and yet sufficiently simple and nervous to render articulate the cry of the human heart in passionate extremes. Rhyming metres with their necessary element of antithesis and artificiality are unequal to this service, they throw emotion into leading strings, they distort its lineaments, dwarf its stature, emasculate its virility. Thus the genius of Marlowe, seeking a fit channel of utterance, turned instinctively to blank verse. In blank verse of the Senecan school, each line ended with a strong accented syllable and stood by itself, separated by a pause from the preceding and following verse. But Marlowe breaking through conventional restraints, altered the structure of the metre, varied the pauses, and produced an entirely novel rhythm of surpassing flexibility and power."

John Addington Symonds also says, "Marlowe found the blank verse of the literary school monotonous tame, nerveless, without life or movements. But he had the tact to understand its vast capacities, so vastly wider

than its makers had divided, so immensely more elastic than the rhymes for which he substituted its sonorous cadences. Marlowe, first of Englishmen, perceived how noble was the instrument he handled, how well adopted to the closest reasoning, the sharpest epigram, the loftiest flight of poetry, the subtlest music and the most luxuriant debauch of fancy. Touched by his hands, the thing became an organ capable of rolling thunders and of whispering sighs, of moving with pompous volubility or gliding like silvery stream, or blowing trumpet-blasts to battle or sounding the soft secrets of a lover's heart. I do not assert that Marlowe made it discourse music of so many moods. But what he did with it unlocked the secrets of the verse and taught successor how to play upon its hundred stops."

Churton Collin's has pointed out the technical difference between Marlowe's blank verse and that of his predecessors, 'Marlowe's blank verse differed from that of his predecessors in the resolution of the iambic into triaacts and dactyls, in the frequent substitution of troches and pyrotics for monosyllables, in the large admixture of anapaests, in the interspersion of Alexandrines, the shifting of the pauses, in the use of hemistichs in the interlinking of verse with verse."



Q. 7. Discuss how far Marlowe was the product of the Renaissance.

Ans. The term 'Renaissance' is often used for the whole period of transition from the Middle Ages down to the modern period i.e. from the 14th to the 16th centuries. It is also used more properly for the revival of art and learning, for the discovery and imitation of the classic models of art and literature. It is used also by certain scholars to denote Humanism which denotes again the revival of classic literature. According to the Hun a-

nists, the study of the classics was the best way of advancing the greatest human interests. The Revival of Learning covers both Humanism and Renaissance.

During the Middle Ages, man's mental as well as physical world was considerably limited by the geographical boundaries not extending beyond the Mediterranean sea, and not beyond the principles and traditions established by the ecclesiastical authority. They were ignorant of the laws of Nature the mysteries of the universe, the secrets of the human mind and also the geography of the earth. The Revival of Learning opened their eyes. The voyages of Vasco de Gama and Columbus, extended their knowledge of geographical boundaries. The scientific inventions and discoveries made by the Arabs also considerably helped to open the eyes of the medieval people. The flood of ancient Greek and Roman literature revealed a new world of art and philosophy. Man strove for the discovery of new lands, new truths, new learning and new ways of prosperity.

The chief characteristics of the Renaissance were individualism, contempt for earthly limitations, element of revolt, love of beauty etc. Individualism found its expression in the attempt of the human mind to free itself from the tyrannies and dogmas of feudalism and the church, of the overlord and the priest. As the result of this individualism people thirsted for unlimited freedom in acquiring more wealth more power, more knowledge and more bodily enjoyments. In Marlowe's *Tamburlaine* we find a craze for power; in *Dr. Faustus*, a lust for ultimately knowledge, power and sensual enjoyments; in *Barabas*, a lust for gold; in *Edward II*, an unusual craving for sensual enjoyments. Mark the words of Gaveston in '*Edward II*':

"I must have wanton poets, pleasant wits,
Musicians, that with touching of a string
May draw the pliant king which way I please."

Mark also the words of *Barabas* in '*The Jew of Malta*.'

"Bags of fiery opals, sapphires, amethysts,
Jacintha, hard to paz, grass-green emeralds.
Beauteous rubies, sparkling diamonds "

Mark last of all, the words of Tamburlaine in
'Tamburlaine the Great.

"A god is not so glorious as a king,
I think the pleasure they enjoy in heaven
Cannot compare with kingly joys on earth."

In the speech of Mortimer in 'Edward II' we
notice a distinct for the earthly limitations.

"Base Fortune, now I see, that in thy wheel
There is a point, to which when men aspire
They tumble headlong down: that point I touched,
And seeing there was no place to mount up higher,
Why should I grieve at my declining fall ?
Farewell, fair Queen; weep not for Mortimer,
That scorns the world, and as a traveller,
Goes so discover countries yet unknown."

We can find an element of revolt of the Renaissance spirit in Marlowe's Dr. Faustus who after having mastered art and literature and theology ceases to believe in God and human religion and even in human morality. He adopts necromancy or the art of magic in order to know the properties of the material substances and thereby to conquer the elemental forces of nature under whose tyranny the medieval People had been living in complete ignorance of the heavenly bodies, of the chemical and physical laws. Dr. Faustus signs a contract with the Devil only to master all knowledge, all power, all wealth of the universe, and throughout his career on earth for twenty four years he defies God and all the religious and moral laws because he has no faith in any of them, but then, in his life-long struggle against God and religion, against feudalism and the Church, he merely bleeds to death at last, and yet he does not repent of his folly or does not cease to hoist his flag of revolt, although at the last

psychological moment he cries out most helplessly and pathetically :

"O, I'll leap up to my God ! Who pulls me down ?
See, see, where Christ's blood streams in the
firmament

One drop would save my soul, half a drop : ah,
my Christ

Of course, the last words of Dr. Faustus are not like the words of a true Renaissance spirit who declares his defeat in the struggle and who wants to go back whence he started his revolt.

Love of beauty and adventure we can find in plenty in the heart of Dr. Faustus who satisfies his hankering for travel by going round the world, who quenches his hunger for knowledge by making a thorough survey of the heavenly bodies; who fulfils his desire for the enjoyment of physical beauty by conjuring up the spirit of Helen in flesh and blood, the world-famous paragon of beauty. Mark how Dr. Faustus addresses the spirit of Helen :

"Sweet Helen, make me immortal with a kiss.
Her lips suck forth my soul : see, where it flies
Come, Helen, come, give me my soul again.
Here will I dwell, for heaven is in these lips,
And all is dross that is not Helen."

Q. 8. Discuss and illustrate how far Marlowe's heroes are embodiments of the Renaissance spirit.

Ans The heroes in Marlowe's play clearly reflect or typify the very essence of the Renaissance spirit which found its expression during the 16th century in the craving for unlimited knowledge, wealth, power, sensuous enjoyments, and also in the unconventional attitude towards religion, God, morality, overlordship and so many

other affairs of human life which again find their expression generally in art and literature, science and philosophy, colonizing spirit and adventure, trade and commerce. Then again, the heroes of Marlowe represent a revolt against the conventions and dogmas of medievalism and the Church—a revolt which is best expressed in freedom of thought and action emerging almost in lawlessness and licence, atheism and debauchery, tyranny and oppression, pride and vanity. We find most of those qualities in the heroes of Marlowe. For example, in Tamburlaine we find cruelty, tyranny, pride, craze for power, atheism, defiance to the authorities on earth as well as in heaven. In Dr. Faustus we find a great craving for unlimited knowledge, untold wealth endless sensuous pleasures, atheism, and revolt against conventional religion and morality. In Barabas we notice a great lust for wealth and weakness for crimes, while in Edward II we find vaulting ambition and all its accompanying instincts. Thorndike has said about the heroes of Marlowe, "The Marlowian heroes are evil men intent on evil deeds. They appeal to our sympathy only in misfortune and disaster; in more fortunate circumstances they run counter to moral laws excite a mixture of admiration, horror, and even contempt. Tamburlaine, the atheist, and Faustus, the dealer in magic, invited a greater condemnation in every Christian then than now. Barabas is conceived under the inspiration of Machiavelli and perhaps also of stage practice, as an intriguing villain and all the accompaniments over since in drama and fiction. He is the source of all evil and utterly without conscience; he avows his villainy to the audience and he works by crafty intrigue with the aid of an equally conscienceless accomplice"

Undoubtedly, all the heroes of Marlowe are brave, boastful, ambitious, adventurous, rebellious, imaginative and sometimes thoughtful also— all of which qualities are characteristics of the Renaissance spirit. Whether Marlowe's heroes are Marlowe himself or not, whether they are poets or philosophers, are of no concern to us as far their repre-

sentative character of the Renaissance is concerned. Whether they are villain-heroes or saint-heroes is also not our concern so long we want to judge them by the standard of the Renaissance. But whether they were heroic or timid, whether they were ambitious or adventurous, whether they were rebellious or submissive whether they were conformists or non-conformists in matters of religion, morality and public affairs, whether they had curiosity for the unknown or passion for learning, whether they were greedy of wealth or crazy for power, is surely our most important concern because all these qualities were the characteristics of the Renaissance which all the heroes of Marlowe by turns and individually represent.

Wynne, one of the critics of Marlowe, says about the heroes of Marlowe, "It is not by what they do that we remember Marlowe's heroes or villains. Their deeds probably fade into nothingness. Few of us quite remember what were Tamburlaine's conquests, or Faustus's wonder-making, or Barabas's crimes. But we know that if we would recall a mighty conqueror, our recollections will receive the image of the Scythian shepherd; if we would picture a soul delivered over to the torments of the lost, these will rush the terrible outcry of Faustus when the fatal hour is come; if we would imagine the feelings of one for whom wealth is the joy, the meaning of the whole life; we shall recite one of the speeches of Barabas."

Q 9. "Marlowe was an atheist" Discuss the remark with special reference to 'Dr Faustus.'

Or

"Marlowe is said to have been tainted with atheistical positions, to have denied God and trinity" Discuss the statement with special reference to Dr. Faustus.

Ans. Marlowe once declared—

*I count religion but a childish toy
And hold there is no sinne but ignorance.*

From Kyd's testimony we learn that Marlowe in his table talk would jest at the Scriptures, gibe at prayers, utter blasphemies against the charcter of Christ. Baines alleges that into every company Marlowe came, he persuaded men to atheism. All this has led some critics to declare that Marlowe was a blasphemous heretic and a dangerous rebel.*

There are sufficient references in *Dr. Faustus* that would make one form similar conclusions:—For a moment Faustus feels that theology can perhaps satisfy his hunger for infinite knowledge and that he should better read Jerome's Bible. But ultimately that too does not seem to interest him :

*When all is done, divinity is best :
Jerome's Bible. Faustus; view it well.
Stipendium peccati mors est. Ha ! Stipendium
The reward of sin is death : that's hard,*

*Si peccasse negamus, fallimur, et nulla est in nobis veritas
If we say that we have no sin, we deceive ourselves,
and there is no truth in us.*

*Why, then, believ- we must sin, and so consequently die:
Ay, we must die an everlasting death.
What doctrine call you this Che sera, sera—
What will be, shall be ? Divinity adieu !*

The inevitable conclusion that Dr. Faustus comes to is neither logic nor divinity can satisfy his thirst for knowledge and he discovers;

*These metaphysics of magicians,
And necromantic books are heavenly;*

Slightly after wards Doctor Faustus make no bones about his dislike of divinity in general :—

*For a detailed discussion of *Marlowe's Atheism* please see the Introductory Chapter.

And I that have with concise Syllogisms
 Gravell'd the pastors of the German church.
 And made the flowering pride of Wertenberg
 Swarm to my problems, as the infernal spirits
 On sweet Musaeus when he came to hell,
 Will be as cunning as Agrippa was,
 Whose shadows made all Europe honour him.

But it would be a mistake to suppose that Marlowe commends the atheistical position taken up by Dr. Faustus in the play. Mr. F. P. Wilson in his book *Marlowe and The Early Shakespeare* suggests that in Dr. Faustus Marlowe writes as one possessed. It has been rightly been suggested that, if Marlowe was ever an atheist, in Doctor Faustus he retraced his steps made to know the tragic consequences that might result from selling his soul to the kingdom of Mephistophiles. Doctor Faustus is a play in which Marlowe tries to impress upon our mind, the results of Faustian creed.

We might perhaps add in parenthesis that Marlowe's own life was an instance of the dire consequences that an overreacher has to face—cut was the branch that might have grown full straight.

Supporters of poetic justice would perhaps interpret the phenomenon as manifestation of Nemesis.

Q 10. Give a critical estimate of the various plays of Marlowe.

Ans. The hero in 'Tamburlaine the Great Part I and II' is a Scythian shepherd. He feels that the mission of his life is to be the conqueror of the whole world and to be the scourge of God and the greatest terror to the world so much so that when he will carry on his depre-

d tions, immortal Jove will cry out, "Cease, Tamburlaine." In order to fulfil this mission, Tamburlaine goes out into the world, marches against Persia, wins over the military general of Persia than proceeds against all the kingdoms of the East, makes captives of the kings and humiliates them personally and publicly by keeping one of the captive kings in a cage like a beast. He conquers Egypt and marries the daughter of the Souldan, Zenocrate by name. But unfortunately, during his world campaigns, Zenocrate all of a sudden dies and gives the rudest shock to Tamburlaine. Tamburlaine tests the warrior spirit of three of his sons but when the second son fails in the test i.e. proves to be a coward, Tamburlaine kills him. Last of all, when Tamburlaine lies in his death-bed he laments and frets against the gods in heaven but has to yield at last to Death who conquers finally 'the scourge of God.'

The action of the play of Tamburlaine is nothing but a series of conquests of the hero who want to possess everything in the world. Tamburlaine's passion for world conquest is as strong as his passion for Zenocrate the daughter of the Souldan whom he marries. Throughout the play we can feel these two tempestuous passions which were the product of the Renaissance. Tamburlaine's love of beauty reflects his poetic nature. Mark the love of beauty and also the poetic spirit in the following words;

"If all the pens that ever poets held
Had fed the feeling of there master's thoughts,
... ..
Yet should there lover in their restless heads
One thought, one grace, one wonder, at the least,
Which into words, no virtue can digest."

Tamburlaine's love of beauty and his romantic spirit are the features of the Renaissance. The high sounding declamations of Tamburlaine are but brilliant specimens of Marlowe's 'mighty line.' But the greatest defect of this play is the lack of dramatic unity. But for the towering and sweeping personality of the hero i. e.

Tamburlaine, the scenes would have gone to pieces. Then again, Marlowe gives a subordinate place not only to all his women characters but also to all other male characters than the hero of the play. Zenocrate speaks very little, acts much less, and whatever we know about her we learn from the lips of her husband Tamburlaine. But with all the faults of the play 'Tamburlaine' figures as the first masterpiece of the English drama during the Elizabethan Age.

'Dr. Faustus' is the next great play of Marlowe. It is the life and career of a mediæval scholar who gives away his soul to the devil for acquiring limitless power, knowledge, wealth and sensuous pleasure. He signs a contract with the Devil for a period of twenty four years of power and pleasure and knowledge after which his soul will be condemned to hell for ever. Faustus uses or abuses his knowledge and power for insulting and ridiculing the highest religious personalities as well as the commonest creatures. Faustus goes round the world to feed his hankering for travel and adventure. He also makes a survey of the heavenly bodies by riding the airy chariots over tops of the Olympus through the clouds. When the period of twentyfour years of perfect freedom is over and when the devil comes to snatch away his soul to hell, Faustus for the first time in his life tries to pray to god and think of Christ but his heart has been so much hardened by his disbelief in God, by irreligious attitude and also by his sinful indulgences that he can not repent or pray to God. The psychological struggle which manifests itself in his words at eleven o' clock in the night at the end of twenty four years, is one of the bitterest and most painful struggles which the human mind can possibly endure. The character of Faustus and the essence of the action of the play are concentrated as it were in the soliloquy of Faustus at the close of the play which has probably no parallel in English literature or any other literature of the world. 'Dr. Faustus' is a tragedy of knowledge and power while "Tamburlaine" is a tragedy of power only. Tamburlaine is ambitious of conquering

the world, while Faustus is ambitious of conquering the elemental forces of Nature and using these forces to his own benefit or pleasure. In the case of Tamburlaine, human agents are used for acquiring and destroying power but in the case of Dr. Faustus supernatural agencies or the devils are used for the same purpose. Mephistophilis is an agent of the Devil who works the biddings of Dr. Faustus and fulfils all his lust for knowledge, power and sensuous pleasure. In this play, Marlowe shows the depths of the human heart or soul through the psychological struggle that goes in the mind and heart of Faustus immediately after he has signed the contract with the Devil. The words of Faustus either in presence of the spirit of Helen or before the spirits that appear before Faustus at the eleventh hour for snatching away his soul to hell are full of poetry in spirit as well as in expression. These two instances atleast bear out the fact that Marlowe was a great poetic spirit as well as a real poet in language. 'Dr. Faustus' like 'Tamburlaine' betrays the same defects. Both of the plays are one-character plays in the sense that all other characters of both the plays pale into insignificance before their heroes, and they cannot as such fully develop into full human beings. The play carries a serious tone without any touch of humour inspite of the clownage scenes which are not from Marlowe's own but interpolations from other writers. There is a complete absence of women characters, because Helen inspite of her imperial beauty is a mere spirit or a vision, she does not utter a single syllable but merely appears and melts away into the thin air like a shadow. Besides, 'Dr. Faustus' is more loosely knit than 'Tamburlaine'.

'The Jew of Malta' is Marlowe's third play, which is a study of the lust for wealth and power. It is a play full of incidents which seem to occur suddenly and haphazardly. Barabas is the hero of the play. He is one of the richest Jews of Malta. He refuses to pay any tribute to the prince of Turkey when he visits Malta. Due to this refusal the Governor of Malta seizes all the property of Barabas and turns his house into a nunnery.

Out of revenge Barabas commits a series of slaughter. His daughter Abigail comes to the nunnery and helps out all the riches from it to her father. Abigail is loved by two youngmen of whom one is loved by Abigail. Barabas sets one lover against the other and manages to get them both killed. Abigail takes shelter in the nunnery in which all the inmates are poisoned to death by Barabas with the help of a slave who betrays Barabas afterwards to a courtesan, and naturally, Barabas kills both the slave and the courtesan. In the meanwhile the Turks come to invade Malta, and Barabas joins the camp of the Turks but when the Turks become victorious, Barabas tries to overthrow the Turkish ruler but in his attempt is captured and killed by the former Governor of Malta who finally overthrows the Turkish ruler. That is how the life and career of the bloody and greedy Jew end in the play.

In 'The Jew of Malta', Marlowe shows the greatest importance to the human lust for wealth as well as for power. We find an intermixture of hatred, jealousy, greed, criminal madness that sweeps through the play like a storm or a hurricane just as a similar hurricane of the lust for power rushes through the play, 'Tamburlaine'. Some of the critics believe that Barabas is as much a poet as Faustus and Tamburlaine. When Barabas plays the role of a big merchant or trader he ceases to be a greedy Jew and shows all the instincts of Tamburlaine, all the qualities of dignity and greatness. Near about the middle and the close of the play it becomes a melo drama of a series of gruesome murder and slaughter. But this play is a distinct advance on 'Dr. Faustus' and 'Tamburlaine' particularly because of its well-knit plot, although the plot is made up more of incidents than of characters. Barabas too appears to be more a perceptible personality than Dr. Faustus or even than Tamburlaine. The action of the play is also concentrated within a much smaller compass than that of any other play. If Barabas were not a perceptible personality Shakespeare would not have borrowed his Shylock from Barabas nor would he have

succeeded in completing the picture of the Jew. But 'The Jew of Malta' lacks the imaginative appeal of the other two plays, 'Dr. Faustus' and 'Tamburlaine' but nevertheless it has a glorious opening scene and other fine episodes which are not found in the other two plays.

A little before his death Marlowe composed his last greatest historical tragedy 'Edward II' which can be regarded as the best historical tragedy of the Elizabethan period before Shakespeare wrote any of his own historical tragedies. This play is the story of a King who is ruled by his favourites. For example, the King has the greatest esteem for Gaveston, a Frenchman; the King is so much attached to Gaveston that he does not only neglect his Queen Isabella but also most of his public duties as the ruler of his kingdom. It is due to this unusual attachment of the King for Gaveston that most of the nobles develop hatred for Gaveston. Young Mortimer manages somehow or other to get Gaveston exiled for some days but soon afterwards he is recalled by the King since when Gaveston begins to show an attitude of insolence to the nobles and the clergymen when he regularly insults so much so that they rise in rebellion against him and manage to get him executed. At last the King gets enraged against the barons and puts some of them into imprisonment. Mortimer flies to France where Queen Isabella has been living with her young son. Mortimer returns to England and with the help of other barons succeeds in overthrowing the King. Mortimer becomes the King, while King Edward II is imprisoned with in Kenilworth Castle. Mortimer succeeds in winning over Queen Isabella and in making her his mistress with whose help ultimately he succeeds in murdering Edward. When Mortimer realizes that his doom is approaching near, he tries to banish the Earl of Kent, a brother to Edward II, whose son, however, baffles all the attempts of Mortimer, kills him, and makes a captive of his treacherous mother, Isabella, and thus takes sufficient revenge on behalf of his murdered father, Edward II.

'Edward II' is the maturest product of Marlowe's dramatic genius. The play is not only the first historical drama in English literature but it also shows other marks of advance in style and other qualities of the dramatic art. In this play we find a development of the plot and the interaction of the plot and the characters into an organic unity which we do not find in any other play of Marlowe. The dialogue of the characters is better arranged while the language of the speeches is much simpler. There is no thundering in it, but on the other hand there is considerable restraint over both emotions and expressions. The most remarkable new feature of this play is its characterization. In other plays of Marlowe it is the hero that dominates all other characters that are thrown into the background and are nearly eclipsed whereas in 'Edward II' we find not only the King but also other nobles and the Queen showing considerable personality and development as the action of the play advances. Of course, Edward II stands towering and supreme in the midst of other characters in interest as well in action. Gaveston, the King's favourite stands not only as the hero's favourite but also as an embodiment of sensuous pleasures. The hero of this play i. e. Edward II betrays some of his weaknesses—his sentimentality, his unnatural sensuousness i. e. his passionate attachment for Gaveston, his cowardice and also his bloodthirstiness, the last quality of which we find in Tamburlaine as well as in Barabas. But his love for Gaveston is responsible for all these weaknesses. Unlike Tamburlaine's kingly personality there is nothing kingly about Edward II's personality or behaviour. Outwardly Edward seems to be honourable but at the root he is dishonourable. The gruesome murders which occur in the play as well as the King's love of luxury, his effusions of tender sentiments for Gaveston—all help to bring out a contrast as well as bring about a unity between realism and poetic dramas. 'Edward II' is as much typically representative of the Renaissance as 'Tamburlaine' or 'Dr. Faustus' or 'The Jew of Malta'. From the manner of composition and style of 'Edward II' some of the scholars have concluded that

had not Marlowe's life been cut short in the tavern, he would have surely risen to the stature of Shakespeare as a dramatist. Marlowe composed two other plays, namely 'The Massacre of Paris' and 'Tragedy of Dido' but they are the weakest of his dramatic compositions, and as such, they are not worth commenting upon.

Q. 11 Discuss how far Marlowe has been able to raise the matter and the manner of the English drama to a high level.

Ans. Before Marlowe started his literary career he found that the English drama was mostly didactic i. e. moral in theme and conclusion. The first English tragedy composed by Sackville and Norton was 'Gorboduc,' the artistic composition of which is spoilt by the purpose of the play, namely, to persuade Queen Elizabeth to marry and to make her realise that without her marriage there could not be any proper succession to the throne of England. 'Gorboduc' is based upon the model of Senecan tragedy with the result that there is very little action upon the stage, there is much of bloodshed and horror, there is the chorus and also there are a few moral observations at the close of the first four Acts. It has been already pointed out that the revival of classical or Latin literature exercised a great influence upon the English drama. Most of the tragedies of Seneca were translated into English. In the Senecan tragedies the 'Unities' of Time, Place and Action were strictly observed, and consequently, the English drama too tried to observe all the three 'Unities.' As the action of the play had to be confined within one spot and as the time also was extremely specified, the characters could not have any scope for development. The child could not grow up into a young man or a young man could not grow up into an old man. Then again, most of the events in the play used to be announced by a messenger because these events or even incidents could

not be acted upon the stage for the strictness in observing the Unities of Time and place.

The early English drama tried to represent the whole range of a man's life in a single play, and that is why, the scenes had to change rapidly, while the same actors had to appear over and over again in every scene to indicate various actions. Formerly, two ideals used to be observed by the dramatists who formed two regular groups,—University Wits and those others who followed a different ideal. The University Wits followed the classical ideal and ridiculed the crudeness of the new English drama. Sackville and Norton also belonged to this group but Lyly, Peele, Greene and Marlowe discarded the classical Unities. The earliest English playwrights were actors as well as artists. They always considered the question whether a particular actor would act well or would entertain the audience. Then again, they mostly revised the old tales instead of inventing any new story of plot for their own plays, and that is why, we find in their plays the same names of characters occurring over and over again. Last of all, they often collaborated with one another, and that is why, their works were not very uniform or balanced or harmonious or well-knit in their plot-construction. Even Shakespeare worked sometimes in collaboration with Marlowe and Fletcher. A. H. Sleight remarks about Marlowe's contribution to the English drama, "Christopher Marlowe was one of the four greater 'University Wits,' his tragically short career as a dramatist concluding some three years after Shakespeare's began, and covering seven crowded years, in which he made momentous and revolutionary contributions to English drama, for he gave us genuine blank verse and our first great history play, and founded romantic noble achievements for one who died at the age of twenty nine. Marlowe was a rebel and a pioneer. His works form a natural landmark in English Literature. Long also remarks in this connection, "All these things are significant, if we are to understand the Elizabethan drama and the man who brought it to perfection.

Shakespeare was not simply a great genius, he was also a great worker, and he developed in exactly the same way as did all his fellow craftsmen. And contrary to the prevalent opinion, the Elizabethan drama is not a Minerva-like creation, springing fully grown from the head of one man: it is rather an orderly though rapid development, in which many men bore a part."

Marlowe actually got rid of the influence of the classicist. In 'Tamburlaine' Marlowe announces his mission as a dramatist, namely, to lead the audiences or spectators to "the stately tent of war from jiggling veils of rhyming mother wits and such conceits as clownage keeps in pay." In this connection Schelling has very correctly and significantly remarked, "Seldom has there been so conscious a pronouncement of revolt. Seldom had assured genius, in so insolent and haughty a vein, trumpeted the overthrow of outworn convention and transformed as at the stroke of the magician's wand the dramatic poetry of a whole nation."

Marlowe not only introduced blank verse into the English drama but also improved upon it by changing the structure of the metre, by varying the pauses and by producing absolutely a new rhythm of great power and freedom. Faustus' address to immortal Helen and Tamburlaine's praise of divine Zenocrate are brilliant instances of Marlowe's poetry. One of the critics has said, "Marlowe was the first to demonstrate that imagination could riot madly in a wealth of imagery, or soar far above the realms of logic and cold philosophy to summon beautiful and terrible pictures out of the cloud-land of fancy without losing hold upon earth and language of mortals." Both George Chapman and Thomas Heywood have paid great tributes to Marlowe. Mark what Chapman says :

".....the eternal clime
Of his free soul, whose living subject stood
Up to the clinic in the Piercean flood".

Mark also what Heywood says :

“Marlowe renowned for his rare art and wit,
Could never attain beyond the name kit.”

Marlowe was influenced more by Machiavelli than by Seneca. In common eyes, Machiavellism means atheism, immorality and corruption but it does not mean that at all; on the other hand, it means extreme individualism and unconventionality of the Renaissance. In Machiavelli's 'Prince' we find nothing but an essence of the Renaissance ideal of human conduct which is a revolt against medievalism. What Machiavelli means by 'virtu' is nothing but individual freedom of thought and emotion. It is this 'virtu' which Marlowe has used in all his plays in its varied forms. The heroes of Marlowe appear to be rebels to the moral codes of the Middle Ages but in reality are trying to realize or fulfil their individualism in the form of hankering for unlimited knowledge and Power, and lust for unlimited wealth and sensuous enjoyments. During the Middle Ages, a tragedy was a tragedy of the life and career of the princes whereas with Marlowe a tragedy means a tragedy of a common human individual, whether he is a shoe-maker or a cobbler or a carpenter or anything else Tamburlaine, for example, is a mere peasant in the beginning just as Barabas is a mere money-lender while Faustus is an ordinary doctor. It is the Renaissance ideal of individual worth which has been breathed into every one of the heroes of Marlowe's plays. The medieval conception of tragedy was that the hero must have a fall from prosperity to adversity, from happiness to unhappiness but Marlowe does not follow that conception at all. His heroes rise from adversity to prosperity and again climb down to adversity but this climbing up and down is not so very important in the life of the heroes as their struggle against certain forces which prove too powerful for them at the end. Some of the critics have interpreted these forces as the agents of Retribution or Nemesis that bring about the fall or the tragic doom of the erring or rather the adventurous individual hero.

Wynne in 'The Growth of the English Drama' remarks about Marlowe's contribution to the Elizabethan drama :

"Summarizing in one paragraph, the advance in tragedy inaugurated by Marlowe we record the progress made in characterization, plot structure, and verse, and in the treatment of history. A play has now become interesting for its delineation of character, not merely for its events of story. One or two figures monopolize the attention by their lofty passions, their sufferings and their fate. We look on at a tremendous conflict waged between will and circumstance, between right and wrong or we watch the gradual decay of goodness by the action of a poisonous thought introduced into the mind. The plot has undergone a similar intensification. With resistless evolution it bears the chief characters along to the fatal hour of decision or action then drags them down the descent which the wrong choice of the unwise suddenly places at their feet. Our sympathies are drawn out, we take sides in the cause, and demand that at least justice shall prevail at the end. There is an art, too, in this evolution, a close interweaving of events, a chain of cause and effect, a certain harmony and balance are maintained, so that our feelings are neither jerked to extremes nor worn-out by strain. Even the history play has freed itself to some extent from the leading strings of chronology; claiming the right to make the same appeal to our common instincts as any other play. Verse has taken a mighty bound from formalism to the free intoxicating air of poetry and nature. Men and women no longer exchange dull speeches; they converse with easy spontaneity and delight us by the beauty of their language. A poet may be a dramatist at last without feeling that his imagination must be held back like a restive horse lest the decorum of human speech be violated."

Q. 12. "Marlowe is treated as fore runner, a predecessor, rarely is he held in our literary affections for his own sake." Discuss.

Ans. Matthew Arnold in his essay '*The Study of Poetry*' guards us against two kinds of fallacious critical evaluations—the personal and the historical. As far as the historical criticism is concerned, he guards us only against the positive faults—what it may do to an artist who is only historically important. But it has another aspect also; an artist who is intrinsically worth his salt. Sometimes he suffers only because of his historical position. The greatest misfortune of Marlowe was that he died young. ("Cut was the branch that might have grown straight") but a far greater—if there be any other superlative—misfortune was that he was born before Shakespeare and that he is generally considered as one of the torch-bearers to Shakespeare, Torch-bearers are sometimes more brilliant and more interesting people than those whom they show the way ! !

His blank verse is praised precisely because it helped Shakespeare discover himself. "It was his innovation which helped young Shakespeare to discover himself in blank verse....." He is applauded as a poet because his poetry helped Shakespeare develop his own—

"Marlowe gave the drama passion and poetry was his most precious gift. Shakespeare would have been Shakespeare had Marlowe never written or lived. He might not have been altogether the Shakespeare we know."

Had Marlowe been born in the 19th or the 20th century, it would not be very necessary to compare him with Shakespeare almost at every step of our critical evaluation of this great Renaissance dramatist—

"Yet it seems fairly certain that he would never have attained the breath and sweep and infinite variety of Shakespearean

1. Arnold, M. : 'Essay in Criticism', (Second-Series), Macmillan and Co. London,

drama. He lacks Shakespeare's gay fancy, his broad humour, his delights in the words and deeds of common men and women, his vigorous patriotism—above all, his lofty ethics. Marlowe is a rebel, glorious to be sure, but after all a rebel, titanic, not divine."*

The story of intellectual majesty of the heroes of Marlowe does not seem to be complete without a reference to their Shakespearean counterparts.

"All the heroes of Marlowe show the same sense of intellectual majesty as we find in Shakespeare's Hamlet, Macbeth Lear and Othello".

He is praised as a poet, but immediately a tail piece is added—

"However great Marlowe proved himself in poetry he was nevertheless not a Shakespeare".

The *Dido, Queen of Carthage* is a good play because it helped Shakespeare write his *Antony and Cleopatra* and Marlowe's *Edward II* is good because it enabled Shakespeare write his historical plays !!

Marlowe is generally taken as a predecessor, a fore-runner and a harbinger. His achievement is generally evaluated in terms of his contribution to Elizabethan drama in general and Shakespearean drama in particular. One wonders if one could say that Marlowe makes an advance over Shakespeare ! !*

In fact, Shakespeare has been always a troublesome existence—if one may put it that way. He has proved more dangerous; however, to his contemporaries and his immediate predecessors and successors. Ben Jonson suffered almost for three centuries since he was a contemporary of Shakespeare. Webster, Beaumont,

* Parrot and Ball 'A Short View of Elizabethan Drama.'

* If chronology, for a moment, be forgotten.

Fletcher, Cyrill and Tournier are generally interpreted in terms of Shakespearean decadence.

This is what Marlowe's historical position has done to him: he is considered important because he shadows forth Shakespeare. But we must never forget that Marlowe has his own right to be considered as a dramatist—nay ! sometimes he seems to be more impressive than his disciple-superior, Shakespeare. Some of his tragic heroes are frankly more impressive than the tragic heroes of Shakespeare and Marlowe sometimes shows more vigour and life and vitality than Shakespeare. He is a great poet and dramatist in his own right.

Q. 13. "Marlowe's heroes are veritable incarnation of the genius of the Renaissance" Discuss.

Ans. The Renaissance stands for so many different and sometimes even opposite things that one feels rather hesitant to define it in generalized terms. One might even go the extent to which E. M. W. Tillyard does and say: "Renaissance: Fact or Fiction?" We will, however, not indulge here in these abstract and highly controversial issues and rather tricky business of definitions. We will take for granted the commonly accepted notions about the Renaissance and see how far the heroes of Christopher Marlowe represent that spirit which is generally given the name of the Renaissance.

Tamburlaine means to be

a terror to the world

Measuring the limits of his empery

By east and west, as Phoebus doth his course.

and Dr. Faustus yearns for infinite knowledge which he finds in books of magic—

*These metaphysics of magicians
And necromantic books are heavenly.*

The heroes of Marlowe are typical Renaissance ideal men—

*Of stature, tall, and a sprightly fashioned
Like his desire, lift upwards and divine
Pale of complexion : wrought in him with passion
Thirsting with sover ainty with love of arms
His lofty brows in folds do figure death
And in their smoothness. amity and life.*

His heroes possess aspiring minds and they are always ready to explore new worlds of riches, power and of knowledge. Tamburlaine sums up this Renaissance ideal—

*Nature that framed us of four elements
Warning within her breasts for regiment
Doth teach us all to have aspiring mind
Our souls, whose faculties can comprehend
The wonderful architecture of the world
And measure every wandering planet's course
Still climbing after knowledge, infinite,
And always moving as the restless spheres
Will us to wear ourselves, and never rest,
Until we reach the ripest fruit of all,
That perfect bliss and sole felicity
The sweet fruition of an earthly crown.*

The Marlowian hero is a great lover of beauty—the theme of many a renaissance work of art. Here is Dr. Faustus—

*Was this the face that launch'd a thousand ships,
And burnt the topless towers of Illium ?
Sweet Helen, make me immortal with a kiss.
Her lips suck forth my soul: see, where it flies !
Come Helen, come, give me my soul again
Here will I dwell, for heaven is in these lips
And all is dross that is not Helena.*

*I will be Paris, and for love of thee.
 Instead of Troy, shall Wittenberg be sacked.
 And I will combat with weak Menelaus
 And wear thy colours on my plumed crest.
 Yea, I will wound Achilles in the heel.
 And then return to Helen for a kiss.
 O, thou art fairer than the evening air
 Clad in the beauty of a thousand stars;
 Brighter art thou, than flaming Jupiter
 When he appeared to hipless Semele;
 More lovely than the monarch of the sky.*

The typical Marlowian hero is a Superman—almost the superman of Nietzsche : Barabas wants to be *envied* and not to be *pitied* and Dr. Faustus is *fairer* than *Heaven*. He is never broken and looks forward to new possibilities even beyond the grave which reflects the Renaissance contempt of earthly limitations—

*Farewell fair queen, weep not for Mortimer
 That scorns the world and, as a traveller
 Goes to discover countries yet unknown*

Mr J. P. Wilson says, "The Renaissance man must have courage and brains, haughtiness of heart and a reaching and imaginative mind." The heroes of Marlowe invariably possess these Renaissance characteristics. They seem to be followers of Machiavelli : Marlowe brings him in person in *The Jew of Malta* :

*And let them know that I am Machiavel
 And weigh not men, and therefore not men's words
 Admired I am of those that hate me most
 I count religion but a childish toy
 And hold there is no sin but Ignorance
 Of the poor petty weights
 Let me be envied and not pitied !**

* Please, consult *Marlowe and the Renaissance* and *The Tragic Heroes of Marlowe* also.

Q. 14; Discuss how far Marlowe was more a poet than a dramatist.

Ans. There are plenty of descriptive passages and declamatory verses in the plays of Marlowe which clearly indicate Marlowe's poetic genius and excellence. Mark the brilliant address of Faustus to Helen :

'Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium ?
Sweet Helen, make me immortal with a kiss.

.....
O, thou art fairer than the evening air
Clad in the beauty of a thousand stars ;
Brighter art thou than flaming Jupiter
When we appeared to hapless Semele ;
More lovely than the monarch of the sky
In wanton Arethusa's azul'd arms ;
And none but thou shalt be my paramour !

The historical as well as the mythical allusions in the above description of the loveliness of Helen and the apt comparisons between Helen and other objects of Nature or other human personalities of renowned beauty are characteristic of Elizabethan dramatic poetry which we find flowering to its full bloom in the plays of Shakespeare which contain so many passages of poetry rhymed or unrhymed. Marlowe has fused together the lyric and the dramatic elements of his contemporaries and produced the Romantic tragedy which Shakespeare perfected. Mark how Marlowe describes the poetic instinct in 'Tamburlaine'

"It all the pens that ever poets held
Had fed the feeling of their master's thoughts
.....

Yet should there hover in their restless heads
One thought, one grace, one wonder, at the least,
Which into words, no virtue can digest."

Tamburlaine's love of beauty is as keen in desire and poetic in fancy as Faustus's love of beauty. Mark how Tamburlain praises the loveliness of Zenocrate :

"Zenocrate lovelier than the Love of Jove,
Brighter than is the silver Rhodope,
Fairer than whitest snow on Scythian hills,
Thy person is more worth to Tamburlaine,
Thou the possession of the Persian crown,
Which gracious star have promised at my birth."

In 'Edward II' the last greatest play of Marlowe, we find Marlowe's poetic emotion reaching a high pitch near the close of the play. It is only after the fall that Edward begins to enlist the sympathy of his audience. When Edward is asked to surrender his crown we notice the high strain of poetic emotion of the abdicating King who feels the acutest pain of resigning the crown; and the words he utters are as poetic as Faustus's address to Helen or as Tamburlaine's praise of Zenocrate. Mark what Edward speaks while lying a prisoner in the Kenilworth Castle :

"But stay awhile, let me be king till night,
That I may gaze upon the glittering crown;
So shall my eyes receive their last content,
My head, the latest honour due to it."

The above words remind us of some of the words of Richard II in Shakespeare's play who also speaks most poetically like Faustus or Tamburlaine or Edward II particularly in the soliloquies. The last soliloquy of Faustus is most poetic in fancy and expression, and it is also most dramatic in its effect. When Faustus addresses the heavenly bodies and appeals to them for stopping their movement, when he wishes his body to turn into air or into the clouds or into the drops of water of the ocean, when he wishes that his soul should enter some other living body of an animal or of a bird, we seem to feel the stress of the strong emotion as well as the vision

of the fear-struck soul that gasps out its last breath of agony in the most poetic language ever composed by any great poet in the world.

Marlowe's 'Hero and Leander' is an unfinished poem composed in rhymed couplets. Marlowe is indebted to Ovid for the ideas and also for some of the details in 'Hero and Leander.' He, of course, robes his own poem with much greater ornamentation in language, although the poem contains also many prosaic touches which do not mar but bring into bolder relief the poetic elements. Mark how poetically Leander speaks :

"O shun me not, but hear me ere you go ;
God knows, I cannot force love, as you do ;
My words shall be as spotless as my youth,
Full of simplicity and naked truth."

'Hero and Leander' is made of the same stuff as 'Venus and Adonis' although it breathes more of humanity than the other poem. Marlowe translated also another poem of Ovid into couplets, namely, 'Amores' while he translated the first book of Lucan's 'Pharassalia' into blank verse; but then, the high-sounding rhetoric of the Latin poem could not be happily converted into English blank verse. All these experiments in poetic composition—either in the form of translation or original composition in rhymes or in blank verse—clearly indicate that Marlowe was first a poet and then a dramatist. But the question is, why did Marlowe become a dramatist instead of being a poet? The Renaissance brought about a national awakening in England. The English people became conscious of their national characteristics, particularly, their adventurous spirit of venturing into the wide world abroad and of colonizing and exploiting unknown and undiscovered lands to their own benefit. For example, Drake and Frobisher went round the world and brought strange stories of foreign lands which Shakespeare mentions in some of his plays, particularly, in 'Othello.' Such stories of sea voyage and travel and of colonization and adventure fascinated the

imaginatton of Marlowe and other poets and dramatists of the Elizabethan period. The national awakening brought about by the Renaissance liberated the minds of the intellectual people from the restraints of the feudal custom and tradition and religious dogmas, while the same awakening led the common people to distaste poetry or any kind of work of imagination and at the same time, to love talks of action which they loved to see represented upon the stage. That is how the drama came into existence and took the place of poetry. The poets therefore, had to change themselves into dramatists, and those who changed themselves like that could not altogether forget their poetic spirit or kill completely their poetic talent. That is why, we find in the play of Marlowe and Shakespeare so much of verses and genuine poetry mostly in the form of lyrics. Shakespeare has written many sonnets and songs apart from the verses which has introduced into every of his comedies and tragedies, histories and romances. When the artists as well as the audiences turned from poetry to drama, they became unusually fond of an excess of action upon the stage in the form of horrors of murder and all sorts of heinous crimes which represented as well as excited the passions of the people. 'The Spanish Tragedy' by Thomas Kyd; 'Tamburlaine,' 'The Jew of Malta' by Marlowe 'Henry V' and 'Henry VI' and also 'Richard II' by Shakespeare are brilliant representatives of such human passions which were excited by the Renaissance. So, it was the Renaissance that turned Marlowe into a dramatist from a poet. We are of opinion that Marlowe has not been able to impress his emotions fully through the medium of drama as he could possibly do so through the medium of poetry. Marlow's poetic genius finds its expression in the stray poetic passages in his plays.

It is a fact that in the space of his short life Marlowe could have sufficient opportunities to perfect the dramatic art as Shakespeare was able to do, and yet it must be said to do justice to him that as a dramatist and a poet Marlowe was surely the greatest predecessor of

Shakespeare. Marlowe combined poetry with drama and produced a marvellous thing known as a blank verse by using which his successor Shakespeare became famous. Professor Saintsbury has given his own estimate of Marlowe as a poet, "Marlowe was one of the greatest poets of the world whose work was cast by accident and caprice into an imperfect mould of drama. He is the undoubted author of some of the master-pieces of English verse; the hardly doubted author of others not much inferior. Except the very greatest names—Shakespeare, Milton, Spenser, Dryden, Shelley—no other author can be named, who had produced when the proper historical estimate is applied to him. Such work as is to be found in 'Tamburlaine', 'Doctor Faustus,' 'The Jew of Malta' 'Edward II', in one department: 'Hero and I.ander' and 'Passionate Shepherd' in another."

Wynne gives us a comparative view of Marlowe as a poet and a dramatist when he remarks, "Marlowe masters us by his poetry, and is lifted by it above his fellows, reaching to the pedestal on which Shakespeare stands alone. Marlowe is no doubt the rapturous lyrist of limitless desire whereas Shakespeare is the majestic spokesman of inexorable moral law. It has been said indeed, that Marlowe is too poetical for a dramatist, but a very little consideration of the plays of Shakespeare will tell us how much the greatest dramatic productions owe to poetry. When therefore we say that Marlowe's greatness as a dramatist depends on his poetry, that outside his poetry his best known work reveals almost every kind of weakness, we have not denied his claim to be the greatest of Shakespeare's predecessors. Into different material, poetry can breathe that quickening flame without which the most dramatic situations fail to satisfy. Marlowe had a supreme gift of creating moments, sometimes extended to whole scenes; he had to learn, from repeated failures, the art of creating plays."

Robertson also expresses his views about Marlowe's poetic and dramatic gift, "Marlowe is the embodiment of the forward leaping muse of aspiration, still climbing

after knowledge infinite, conceiving something more ideal than drama, the philosophic dramatic poem, which cannot be realized without making drama miss its compulsory mark." Wilson also remarks by the way. "To those who say that Marlowe's poetry is undramatic, I would answer that no poetry is undramatic that brings all sorts and conditions of men to the theatre and forces them to listen."

Nicoll in his book, 'British Drama' says, "Marlowe seeks to conquer the impossible in drama, to find the complete expression for all his hopes and desires, and he can put the same passion into the ambition for earthly dominion, for power over the intangible, for limitless revenge. Marlowe is the poet of passion 'par excellence,' and nowhere does he show his genius for high astounding phrases so much as he does when he is speaking of the rapture of beauty."

Boas has remarked about Marlowe's 'Hero and Leander', 'in freshness too and winding beauty of melody Marlowe's fragment far outlives Shakespeare's completed poem 'Venus and Adonis' it achieved an immediate and widespread popularity. We are told that rowers used to sing the poet's couplet as they plied their sculls on the Thames and that.

'Men would shun their sleep in still, dark night
To meditate upon his golden lines.'

Among these men we may reckon Shakespeare, through whose mind 'Hero and Leander' was clearly running when he quoted one of its most notable verses in 'As You Like It', and apostrophized its author in a tone of recollection as 'Dead Shepherd.' Marlowe's verse is one of the earlier derivatives, but it possesses properties which are not repeated in any of the analytic or synthetic blank verse discovered somewhat later. This bard of torrential imagination recognised many of his best bits (and those of one or two others), saved them and reproduced them more than once, almost invariably improving them in the process."

Q. 15. Do you think, in Marlowe's plays there is dramatic development in the portrayal of his heroes? Give some idea of Marlowe's dramatic technique.

Ans. Some of the critics complain that Marlowe's plays lack in dramatic development and in the portrayal of his heroes. But before we agree or disagree with those critics let us first of all see how Marlowe tackled his dramatic technique. In this connection Boas remarks, "Marlowe is no mere transferer to the stage of historical scenes. Even in 'Tamburlaine' he passes from unifying episodes to treating episodes unified into a keen study of character; in 'Edward II', by rousing interest promptly; by remassing his materials so as to maintain interest; by creating and developing a sub-plot; and by motivation of character he reveals himself a genuine technician, that is, he wrote vividly aware of the stage on which plays would be given and of its audience. Consequently, he allowed himself methods and effects for which we may not care today, but which nevertheless proved him a good technician in his own time. More than that, seeking to shape his material for that stage and for that audience he passed beyond mere dramatic persuasion of the hour and discovered for himself many of the principles of technique which hold permanently for good drama at any rate and in any tongue."

Marlowe, in our opinion, at first raised the subject matter of his plays to a higher level by providing heroic subjects that readily appealed to the imagination of the audience. For example, we find in Marlowe's plays that Tamburlaine is a great conqueror, that Faustus is a great seeker of knowledge and power, that Barabas has the strongest lust for unlimited wealth, and that Edward II has great nobility mingled with worthlessness. Some one critic has remarked in this connection. 'The insatiable spirit of adventure, the master passions of love and hate, ideals of beauty, the greatness and littleness of human life—these were Marlowe's subjects. That he had the knowledge and power to deal with them adequately could not be said but it is sufficient that he interested his

fellowmen in them, and recalling his brief, meteoric, and unhappy life, it is marvellous, not that he made so many mistakes, but that his achievements were so high."

So far the characters in his plays are concerned, Marlowe lent life and reality to them. They are not mere puppets as the characters were in the earlier English dramas but they are living and breathing realities. When we read the four great tragedies of Marlowe we feel the fierce exaltation of Tamburlaine, the passionate hankering of Iustus, the fierce selfishness of Barabas, and the great nobility and worthlessness of Edward II. Marlowe made the tame and lifeless blank verse of the classical dramas rhythmic and vigorous by changing the accents varying the pauses in order to harmonize it with the vehicle or medium of his own dramas. He actually discarded "the juggling veins of rhyming mother wits and such conceits as clownage keeps in pay." Further, Marlowe gave unity to the drama which we find lacking in the earlier English dramas. By his brilliant poetic imagination and passionate emotions he glorified and vitalized the subject matter of his dramas. So far characterisation is concerned he concentrated his art more in the portrayal of the hero than on any other minor or subordinate character in the plays.

Marlowe can be rightly regarded as the father of English dramatic poetry just as Chaucer can be regarded as the father of English narrative poetry. Marlowe's poetic and dramatic work bears the stamp of vitalizing energy as well as of pictorial and emotional quality both, of which can be found in all his plays. In 'Dr. Faustus' we find brilliant examples of the pictorial as well as of the dramatic quality. Marlowe discarded the classical ideal and followed the romantic ideal of the Renaissance, and that is how he succeeded in harmonizing the two ideals and in producing the new English drama which Shakespeare afterwards perfected. Marlowe's dramatic technique is best developed in 'Edward II' in which we can find his art of characterization as well as his art of plot

construction, Therefore, it is no right to complain that Marlowe's plays have no dramatic development either in characterization of the hero or in construction of the plot.

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Q 16. Give a critical estimate of Marlowe as a dramatist, and also assign his place in the history of English literature.

Ans. First of all let us quote the opinions of a few eminent critics about Marlowe as a dramatist, and then we shall assign him the proper place in the history of English literature.

Charles Hastings says about Marlowe, "Before the invention of the Romantic Tragedy, and after the disappearance of the 'Mysteries' and the 'Moralities,' the Theatrical repertory comprised comedies on the model of Plautus and Terence, tragedies like those of Seneca, historical plays, romances and dramatized incidents of private life with the so-called 'Court' or 'complementary' comedies. To Marlowe belongs the honour of having amalgamated these different elements and of having by a process of selection as well as of exclusion, created the Romantic Tragedy, the highest expression of the dramatic temperament in England. Marlowe has been termed the father of English tragedy. He was in fact the first to feel that Romantic drama was the sole form in harmony with the temperament of nation, and consequently, the only type with a future before it. Marlowe transformed the substance of the drama, suppressing trivial situations, and introducing a new class of heroic subjects which breathed the spirit of the time."

G. Gregory Smith says, "What is fundamental and new in Marlowe and was indeed his true aid to his dramatic successors in his poetic quality—the gift of the

brave translunary things of Drayton's eulogy. If there be anything in the common statement that Shakespeare is indebted to him it is less for his great pattern of dramatic verse or even for his transformation of the crude history play than for the example of a free imagination compassing great things greatly. Marlowe has the self-possession of the strong man, he is no imitator, no pupil of a theory, Senecan or other, which he would substitute for what he found. The inequalities of his art are the effect of his strength, rather than the signs of undeveloped power. To a genius richly endowed from the first, and placed in such circumstances literary development of the kind familiar to us in the careers of more receptive artists was impossible. In his plays we pass suddenly from creditable verse to lines of astounding powers, both imagery and form and we do so again and again."

A. E. Baker says about Marlowe, "This marvellous boy, before his untimely death at the age of twenty nine, had founded English Romantic Tragedy, had written 'Gorboduc' into a vital form which Shakespeare in his turn could make fit for the lips of his greatest creations. But he was far more than a pioneer. The form of his contemporaries is the light when they drive from their proximity to Shakespeare, Marlowe shines for us across the centuries in the blaze of his own genius. His dramas show only moderate constructive ability or power of characterization, but they carry the reader away by the sheer force and beauty of their language, and by the titanic visions which they call up in the mind."

J. A. Symonds remarks, ' Marlowe's actual achievement may be judged imperfect, unequal, immature, and limited. Yet nothing lower than the highest rank can be claimed for one who did so much in a space of time so short and under conditions so unfavourable. About him there is nothing small or trivial. His verse is mighty, his passion is intense; the outlines of his plots large; his

characters are Titanic, his fancy is extravagant in richness, insolence and pomp. Marlowe could rough-hew like Cyclops, though he was far from being able to finish with the subtlety and smoothness of a Praxiteles. We may compare his noblest studies of character with marbles blocked out by Michael Angelo, not with the polished perfection of 'I a Notte in San Lorenzo. It is this vastness of design and scale, this simplicity and certainty of purpose, which strikes us first in Marlowe. He is the sculptor-poet of *Classicism* aiming at such effects as are attainable in figure of a superhuman size and careless of fine distinctions or delicate gradations in the execution. His characters are not so much human beings with the complexity of human attributes combined in living personality, as types of humanity the animated moulds of human lusts and passions which include each one of them the possibility of many individuals".

A C. Swinburne says about Marlowe: "The first great English poet was the father of English tragedy and the creator of English blank verse: the first English poet whose powers may be called sublime: a writer than whom no man was ever born with finer or stronger instinct for perfection of excellence in execution. The place and the value of Christopher Marlowe as leader among English poets it would be almost impossible for historical criticism to overestimate. To none of them all, perhaps have so many of the greatest among them been so deeply and so directly indebted. Nor was ever any great writer's influence for good. He first and he alone, guided Shakespeare into the right way of his work, his music in which there is no echo of any man's before him found its own echo in the more prolonged but hardly more exalted harmony of Milton's. He is the greatest discoverer, the most daring and inspired pioneer, in all our poetic literature. Before him there was neither genuine blank verse nor genuine tragedy in our language. After his arrival the way was prepared: the paths were made straight for Shakespeare."

Edward Dowden says about Marlowe, "It is how ever amongst the pre-Shakespeareans that we find the man who, of all the Elizabethan dramatists, stands next to Shakespeare in poetical stature, the one man who, if he had lived longer and accomplished the work which lay clear before him, might have stood even beside Shakespeare as supreme in a different province of dramatic art, Marlowe like Schiller seems to have lived till end for his art. His poetry was no episode in his life but his very life itself. But Marlowe possessed one immense advantage over Schiller;—he stood not in the midst of a petty ducal court, but in the centre of a great nation, and at a time when that nation was all air and fire, its base elements disappearing in the consciousness of a newfound power, a time when the nation was no aggregation of atoms cohering by accident, and each clamorous for its own particular rights, but a living body, with something like a unity of ideas, and with feelings self-organized around splendid objects of common interest, pride, and admiration. The strength and weakness of what Marlowe accomplished in literature correspond with the influences from the real world to which he was subject. He is great, ardent, aspiring; but he is also without balance, immoderate, unequal extravagant."

Emile Legouis says, "Marlowe added nothing to dramatic technique saving that he determined the victory of blank verse. His merit is that in short career he set the stage on fire with the flame of his passion. Less versatile than the other prominent playwrights of his day, less able than they to conceive of multitudinous feelings distinct from his own emotions, less quick than some to catch the scenic side of the things surpassed not only by the masters, but also mediocre playwrights, as an architect of drama and constructor of pliable and nimble dialogue, without any sense of the comic or sense of the humour or any aptitude to draw a woman, Marlowe yet possessed a supreme quality which enabled him at once to lift drama into the

sphere of high literature. He was a great poet, a lyrical personal, 'violently egoistical poet who carried with him his own unique conception of man and life. In spite of his atheism, he foreshadowed Milton from afar, a little of him was in the Byron who wrote 'Cain' a little in Shelley. His exclusiveness produced intensity. Grace, wit and fancy had been scattered on it, mingled indeed with faults of every kind, but never hitherto had it known this dash, this vehemence, animating a whole play, this rapid march, as to victory, by which drama inspires the conviction that thus to move is to be alive."

F. S. Boas remarks, 'Christopher Marlowe is one of the most fascinating figures in our own, or indeed in any literature. In the temple of poetic fame the highest places are sacred to genius that has mounted securely to its meridian splendour, to Homer, Dante, Shakespeare. But seats only lower than these, and hallowed with perhaps richer offerings of human sympathy and love, are granted to genius dead ere its time, cut down in the freshness of its morning radiance. It is here that Marlowe is to be sought, side by side with Collins and Shelley and Keats. What the world has lost by the untimely close of his career we cannot know, but we do know that, even had he lived, he could never have been another Shakespeare. For nature, so lavish to him, in other ways, had entirely withheld from him the priceless gift of humour, and the faculty of interpreting commonplace human experience. He never learnt the secrets of a woman's heart, and he knew of no love lifted above the level of sense. Between him and his mighty successor there is, and there must always have been an impassable gulf. Marlowe is the rapturous lyrist of limitless desire, Shakespeare the majestic spokesman of inexorable moral law.'

Now let us see which place Marlowe actually should occupy in the history of English literature. During the Elizabethan Era the people felt that their will, their aspirations of the body and the soul had long been suppressed and oppressed in various ways, and therefore,

they must have their outlet in some form or other as they did have their outlets through long sea voyages, through investigations into the various branches of human knowledge through efforts for acquiring supremacy and power over foreign lands and also through their ardent passion for collecting wealth and becoming fabulously rich. Marlowe has given expression or rather crystalized all these hankerings and aspiration in the heroes of his tragic dramas.

Marlowe is definitely a tragedian, because most of the heroes of his plays die and they die in the fulfilment of their unlimited desires, ambitions and aspirations of the body or the soul. Death is the necessary end for all such aspiring souls otherwise how could human souls proceed further in this limitless mysterious universe which is probably too powerful for even the most powerful human personality? Tragedy means death and death means the termination of a career that pursues either knowledge or power or wealth or bodily pleasures. But Marlowe's conception of tragedy was different from that of the classical dramatist, which has been already explained elaborately in the answer to some other question in this book.

Immediately before the advent of Marlowe in the field the English drama struggled between the formalism of the classicists and the formless enthusiasm and activity of the new playwrights. In order to make the drama survive it was necessary to combine or harmonize the old idea with the new ideal of dramatic literature in theme, style and construction of the plot of the plays. This harmony between the two opposite poles was achieved by Marlowe. Marlowe's blank verse is a distinct gift to English dramatic literature. We find in the Prologue to 'Tamburlaine' how Marlowe announced his intention to introduce blank verse into his dramas, and out of this blank verse he built up his 'mighty line,' which fascinated his contemporaries and successors and permanently established itself as the most powerful vehicle of the English drama.

In the Prologue to 'Tamburlaine' we find another hint, namely, that Marlowe proposed to break away from the old conventional petty comic plays. Then again, the medieval tragedy always tended to offer some moral to the audience but Marlowe gave a different term to the moral tone of the earlier English plays by making the heroes of his plays worthy of admiration by their very distinctive qualities, which all Renaissance people should or would aspire to possess. This new conception of heroes was entirely Marlowe's own new conception and it was one of the most remarkable contributions to the development of the English tragedy. But more important than this was Marlowe's contribution of the chronical play to English literature. His 'Edward II' was the first historical drama put upon the English stage. It is a definite advance in the structure of the play and also in the differentiation of dialogue as much in the art of characterization. Shakespeare positively took the cue of his historical dramas from 'Edward II' of Marlowe. Marlowe distinguished himself particularly in the tragic plays by breaking away from the Senecan influence by individualizing his heroes, by allowing the individual human will to develop and work out its natural tragic end. Marlowe settled the medium of the future English drama and paved the way to its perfection in the hands of Shakespeare who is recognised till today as the greatest dramatist in the world.

CRITICAL OPINIONS ON MARLOWE

1. "In Marlowe's 'Tamtamlaine' English poetry has become bright and translucent and 'all air and fire', to use the words applied to him by a contemporary. The last remains of late-medieval dullness and opacity have gone. In his second great play, 'Doctor Faustus,' Marlowe uses one of the great myths of the Renaissance and creates a kind of intellectual experience. In this play he reveals for the first time in English drama the full possibilities of psychological tragedy, the anguish of the mind at war with itself. In 'The Jew of Malta' there is an interesting suggestion of ironic comedy which probably influenced Ben Jonson and 'Edward II' is the first note-worthy attempt to construct a tragedy out of English historical material,"

—*Pinto.*

2. "Summarizing in one short paragraph, the advance in tragedy inaugurated by Marlowe, we record the progress made in characterization, plot structure, and verse in the treatment of history. A play has now become interesting for its delineation of character not merely for its events of 'story'. One or two figures monopolize the attention by their lofty passions, their sufferings and their fate. We look on at a tremendous conflict waged between will and circumstance, between right and wrong, or we watch the gradual decay of goodness by the action of a poisonous thought introduced into the mind. The plot has undergone a similar intensification. With resistless evolution it bears the chief characters along to the fatal hour of decision or action, then drags them down the descent which the wrong choice of the unwise suddenly places at their feet. Our sympathies are drawn out, we take sides in the cause, and demand that at least justice shall prevail at the end. There is an art, too, in this evolution, close interweaving of events, a chain of cause and effect, a certain harmony and balance are maintained,

so that our feelings are neither jerked to extremes nor worn out by strain. Even the history play has freed itself to some extent from the leading strings of chronology, claiming the right to make the same appeal to our common instincts as any other play. Verse has taken a mighty bound from formalism to the free intoxicating air of poetry and nature. Men and women no longer exchange dull speeches, they converse with easy spontaneity and delight us by the beauty of their language. A poet may be a dramatist at last without feeling that his imagination must be held back like a restive horse, lest the decorum of human speech be violated." — *Wynne*.

3. 'Marlowe was really the Columbus of the new literature world. He emancipated the English mind from classical notions of stiff decorum, the necessary accompaniment of the large theatre and the cec'hurnus and the mask—and by so doing, opened up infinite possibilities to the dramatist. Now, indeed, drama could be a representation of the passionate life. Men struggling passionately after antagonistic aims could now be brought face to face; and the ups and downs, the hopes and fears, the shrinkings and the darings of the struggle and the characters of the combatant could be placed in swift and dazzling and heart shaking succession visibly before the eyes of the spectators. The stage even dared to show how men and women bore themselves in the presence of incensed Death—how their spirits quailed or remained constant in fierce defiance with the knife at their throat. Never was there an emancipation so calculated to excite the human intellect to the very utmost of its powers."

4. "Marlowe's contribution to Elizabethan tragedy is too varied and potent to be summed up in a paragraph; yet a few phases may be pointed out. In the first place there is in all of Marlowe's work a sense of power, a vigorous driving energy, conspicuously absent in the work of earlier men. Himself a child of the Renaissance he embodies in his creations the lust for power so characteristic of that age. His ideal, at least in his early

plays, seems to have been the Renaissance prince, a Richard Crookback or a Caesar Borgia. Hence comes his glorification of such a figure as Tamburlaine with his wild desire

I have no brother, I am like no brother
And this word love which geybeards call divine
Be resident in men like one another,
And not in me I am myself alone

This stormy individualism of Marlowe impregnates later Elizabethan tragedy and begets a group of villain heroes or of strong men fighting, often in vain against an overwhelming force. Elizabethan drama differs from the Greek in many ways; in one especially, its insistence on the right of the individual to push on to his goal.

Yet there is something more in Marlowe than the mere lust for power. There is the Renaissance sensitivity, its passion for beauty. It is this passion which gleams through the gorgeous pageantry of Tamburlaine and finds supreme expression in the visions of beauty incarnate in Helen.

Lighter than the evening air
Clad in the beauty of the thousands stars

Marlowe's sensitivity linked with his dramatic art enables him to seize on and express passions which presumably he never felt: the terror of Iustus awaiting damnation, or the greed of Briabas gloating over his gold. It is this sensitivity to passion and to passionate desire that makes Marlowe's heroes, even the pathetic Edward, real and living beings, something other than the stiff figures of academic tragedy. Here too we recognize in later tragedy the authentic gift of Marlowe. With all its faults and extravagance and careless work Elizabethan drama is keenly sensitive to human passions and to its destructive effect upon the lives of men.

Finally Marlowe was a poet. He was a born poet who only by degrees made himself a master playwright. For he was the first great English poet to make use of the drama as a medium of poetic expression. In Marlowe's day for the first time there were theatres where plays could be produced and skilful actors to declaim a poet's verse. Marlowe's great contemporary thinker, was for the most part out of England during the dramatic activity of eighties, and Spenser's genius was anything but dramatic. Yet Spenser's influence on the new drama has already been pointed out, and the young poet in Marlowe came more readily under Spenser's spell than any of his contemporaries. Marlowe, of course, was quick to perceive that the linked sweetness of Spenser's stanzas was utterly unsuited to the stage, and he turned naturally and rightly to that form of verse which had been recognized from the time of 'Gorboduc' as the fittest medium for poetic tragedy, the so-called blank verse. He was not the first to adopt this metre; Peele certainly. Kyd possibly had used it before him, but neither Peele nor Kyd was Marlowe's peer as a poet. Marlowe made himself almost at once a master of this difficult metre, so easy to write, so hard to transform into poetry. It is not too much to say that this noblest of all English verse forms is essentially the creation of Christopher Marlowe. Shakespeare was to expand its range, but in this, as in so much else, Marlowe was the master from whom Shakespeare learned the secret of his art.

And it was not Shakespeare alone who learned this art of poetic dramatic expression from Marlowe. Elizabethan drama as a whole is essentially poetic drama and all the best of Elizabethan dramatic poetry is in Marlowe's measure, in blank verse. It is true that, as time passed, playwrights abandoned the long declamatory tirades of Tamburlaine and modified the measure into something more nearly resembling the customary speech of men; Marlowe had done that himself in his last play. But at the close of the era when the secret of poetic blank verse was lost and a halting metre

hardly distinguishable from prose took its place, the drama withered to decay; it was as its last gasp when the Puritans administered the coup-de-grace by closing the theatres. A poetry, of power and of passion, was Marlowe's greatest gift to Elizabethan drama.

In Marlowe's work we see the culmination of the long period of transition in the development of English drama, the final union of classical art with native life and vigour, heightened with a strong infusion of the romantic. It is impossible to say what Marlowe might have accomplished had he lived out Shakespeare's span of life. That he was pushing on to greater things is plain from the extraordinary advance of 'Edward II' over 'Tamburlaine.' Yet it seems fairly certain that he would never have attained the breadth and infinite variety of Shakespearean drama. He lacks Shakespeare's gay fancy, his broad humour, his delight in the words and deeds of common men and women, his vigorous patriotism—above all, his lofty ethics. Marlowe is a rebel glorious to be sure, but after all a rebel, titanic, not divine."—*Parrott and Ball*

5. "Marlowe is no mere transferer to the stage of historical scenes. Even in 'Tamburlaine' he passes from unifying episodes treating episodes unified into a keen study of character. In 'Edward II' by rousing interest promptly, by remassing his materials so as to maintain interest; by creating and developing a contrasting subplot; and by motivation of character he reveals himself a genuine technician. That is, he wrote vividly aware of the stage on which plays would be given and of its audience. Consequently, he allowed himself methods and effects for which we may not care today, but which nevertheless proved him a good technician in his own time. More than that seeking to shape his material for that stage and for that audience he passed beyond mere dramatic persuasion of the hour and discovered for himself many of the principles of technique which hold permanently for good drama at any time and in any tongue."

—*Baker.*

6. "Christopher Marlowe is one of the most fascinating figures in our own, or indeed, in any literature. In the temple of poetic fame the highest places are sacred to genius that has mounted securely to its meridian splendour, to Homer, Dante, and Shakespeare. But seats only lower than these, and hallowed with perhaps richer offerings of human sympathy and love, are granted to genius dead ere its time, cut down in the freshness of its morning radiance. It is here that Marlowe is to be sought side by side with Collins and Shelley and Keats. What the world has lost by the untimely close of his career we can not know; but we do know that even had he lived, he could never have been 'another Shakespeare.' For nature, so lavish to him in other ways, had entirely withheld from him the priceless gift of humour, and the faculty of interpreting common place human experience. He never learnt the secrets of a woman's heart, and he knew of no love lifted above the level of sense. Between him and his mighty successor there is, and there must always have been, an impassable gulf. Marlowe is the rapturous lyricist of limitless desire, Shakespeare the majestic spokesman of inexpressible moral law." —*Boas.*

7. Marlowe added nothing to dramatic technique except that he determined the victory of blank verse. His merit is that in his short career he set the stage on fire with flame of his passion. Less versatile than the prominent playwrights of his day, less able than they to conceive of multitudinous feelings distinct from his own emotions, less quick than some to catch the scenic side of things, surpassed not only by the masters but also by mediocre playwrights, as an architect of drama and constructor of supple and nimble dialogue, without any sense of comic or sense of humour or aptitude to draw a woman, Marlowe yet possessed a supreme quality which enabled him at once to lift drama into the sphere of high literature. He was a great poet, a lyrical personal violently egoistical poet, who carried with him his own unique conception of man and life. In spite of

his atheism, he foreshadowed Milton from afar; a little of him was in the Byron who wrote *Cain*, a little in Shelley. His exclusiveness produced intensity, and the English stage was in great need of intensity. Grace, wit, and fancy had been scattered on it, mingled indeed with faults of every kind, but never hitherto had it known this dash, this vehemence, animating a whole play, this rapid march as to victory, by which drama inspires the conviction that thus to move is to be alive.

It is, alter all, a mistake to suppose that every work written for the stage must have specially dramatic qualities. To give an audience an impression of greatness, to cause them to tremble with enthusiasm and feel the rush towards an end—any end, this does as well. The fact is proved by Marlowe's work, as by part of Corneille's. His immediate success and his powerful influence are unquestionable. Even when his plays had come to seem extravagant they remained popular. They first made the English public the pride of strength, and persuaded or deluded English drama into the belief that it equaled the sublimity of the ancients. As did the Kyd, Marlowe's plays, for all their lack of patriotism, made hearts swell with a new national pride. His characters, out of scale and unnatural as they are, can dispense with probability because they have the breath of life. Their passionate declaiming co-operated with the triumph over the Armada, one year after Marlowe's first play, and the pride in distant conquests, to make English hearts drunk and giddy with triumphant strength. Together with the discoveries of the great sea farers, these figures on the stage enlarged, in men's minds, the bounds of the possible. These plays were a psalm to the infinity of military power, of knowledge and of wealth. The subject Marlowe borrowed, the heroes he moulded, were no more than his mouthpieces, voicing his exorbitant dreams. Like him they sought the infinite and like him were never sated."

Legouis Cazamion.

8. "However great Marlowe proved himself in poetry, he was, nevertheless, not a Shakespeare. He never quite succeeded in reaching the loftiest summits of tragic art and this perhaps was more owing to certain features in his own character than to the fact that he died young. In structure we see that all these three plays are faulty. *Dr. Faustus* and — '*The Jew of Malta*' have assuredly come down to us in mutilated texts, but even their original form must have been weak. '*Tamburlaine*' has no unity except such as lies in the presence of the hero; '*Dr. Faustus*' is largely a collection of heterogeneous scenes, loosely pinned together; '*The Jew of Malta*' opens well, but sinks into mediocrity toward the middle and close. With Marlowe we are in the presence of a distinctly passionate but unbalanced genius. a man lacking the serenity and the calm-eyed power which gave to Shakespeare a large part of his greatness. With his insistence upon the tremendous emotions of these supermen heroes, Marlowe, moreover tended to lose sight of the minor figures in his tragedies. All his heroes, by their very greatness, stand alone. We have the feeling that they have no mortal force to fight against. They are lonely figures in a world of Lilliputians. This may be, to a certain extent, a characteristic likewise of the Shakespearian tragedy, but always Shakespeare has given more of individuality to his lesser figures than has Marlowe. Horatio, Cassio, Banquo, and Kent have independent existence such as Meander and Wagner never could have. This want of relief is particularly be noted in the almost complete lack of women in Marlowe's plays. Zenocrate plays but a shadowy part in '*Tamburlaine*'; Helen is but a vision in '*Dr. Faustus*'. and Abigail hardly calls for our sympathy in '*The Jew of Malta*.' Again while tragedy may be, in the main, masculine in character, this lack proves the circumscribed limits of Marlowe's art. A similar deficiency is to be felt in the entirely serious tone of his plays. The comic scenes in '*Dr. Faustus*'; we may presume, were not from his hand. His plays are all pitched on the one note, the note of enthusiasm and of tragic passion.

Never does he show the breadth and the vision which Shakespeare displays in the grave-diggers of 'Hamlet' or the porter of 'Macbeth.'

It is just possible, of course, that Marlowe would have flourished forth into a more comprehensive dramatist had his life been spared and for this there is evidence in the play of 'Edward II.' This obviously belongs to the chronicle-history tradition, and hence stands apart from the others. There are more human elements in it, although the *virtu* so noticeable in the earlier dramas makes its appearance here in the figure of Mortimer, who is opposed to the weak-willed King. There is an effort in this play at introducing more complexity in a theme of resolution and of irresolution, and some of the dialogue reaches a pitch of tragic excellence finer than any of the more gorgeous paragraphs of the preceding plays. As Edward lies in the misery of his prison his words have a tragically pathetic note which seizes upon the imagination :

And there in mire and puddle have I stood,
This ten day's space, and, lest that I should
sleep.

One plays continually upon a drum,
They give me bread and water being a King;
So that for want of sleep and sustenance,
My mind's distempered, and my body's numb'd
Add wheather I have limbs or no I know not,
O, would my blood dropped out from every vein,
As doth this water from my tattered robes.
Tell Isabel the Queen. I lookt not thus.
When for her sake I ran at tilt in France,
And there unhorsed the Duke of Cleremont.

'Nothing quite like this had been known in the earlier chronicle histories. Hardly too much may be said of Marlowe as a poet, as a pioneer, as a genius of unquestioned individuality and independence both of thought and of feeling.'

—Allardyce Nicoll

9. "Which, then, was true virtue; to suffer the ings and arrows of an outrageous fortune or to take arms against them, defying the stars and entrusting one's own fortune to one's own hands? It was to this dilemma that Marlowe's tragedies delivered their challenging response. Tragedy is grounded upon morality; and in obscuring the prospect of a hereafter, it enhances the perception of here and now. Moreover in exalting the individual to heroic stature, it frees him to act, but measures his acts by a scale of values; and the stature of Marlowe's heroes is so exalted that we shall be wondering whether it does not jeopardize the scale. By conquering kingdom or amassing fortunes or scrutinizing the cosmos, they challenged the more settled ways of living. And, just as they break down the barrier between realities and figures of speech, so they seem to override distinctions between this world and any other. Orthodox Christianity, with Saint John (first Epistle, ii. 16), had preached contempt for 'all that is in the world, the lust of the flesh, the lust of the eyes, and the pride of life.' But concupiscence, curiosity, and vainglory—temptations which men become saints by resisting—are leading motives of humanistic drama, which in more affirmative terms would be inconceivable of death. The unholy trinity of Marlowe's heresies, violating the taboos of medieval orthodoxy, was an affirmation of the strongest drives that animated the Renaissance and have shaped our modern outlook. In the stricter categories of theology, his Epicureanism might have been *libido sentiendi*, the appetite for sensation, his Machiavellianism might have been *libido dominandi*, the will to power, and his Atheism *libido sciendi*, the zeal for knowledge. Singly and in combination he dramatized these ideas these 'highest reaches of a humane wit' pushing them to limits beyond which no writer had gone, and toward which we shall follow him with mixed feelings of exhilaration and temerity."

—Harry Levin.

INTRODUCING THE PLAY

'DR. FAUSTUS'

Critical Questions With Answers

Q. 17. Comment upon the plot construction of 'Dr. Faustus.'

Ans. Some of the scholars believe that Faustus's real sin is not lust for power or wealth or sensuous pleasure but that it is his quest for human knowledge rather than divine bearing i. e. Faustus's fault or sin lies in his quest for the secrets of the black art or magic by which he wants to master power and everything else. But when Faustus runs after magic there is a tussle in his mind between the Good Angel and Bad Angel or in other words, there is a regular struggle with his conscience. • The play opens with the Chorus that relates the birth and parentage of Faustus who goes to Wertenberg and becomes a doctor in due course after which he is tempted by necromancy or magic and is ultimately ruined by it. In the very first Scene of the first Act we find Faustus talking to himself and deciding to give up his medical career and taking up magic instead, leaving all other pursuits or quests after religion, philosophy, law, logic etc. He dreams of a world of profit and delight, of power and honour and omnipotence, and thus chooses magic for his trade or vocation. He, therefore, takes the help of Valdes and Cornelius, the two world-famous magicians of the day, who assure Faustus that with the help of magic he will be able to rule over the spirits of all elements of nature who will do for him whatever he wants. After learning the art of magic a little, he signs a contract with Lucifer or the Devil for granting him a life of complete freedom and power for a period of twenty four years after which his soul will be damned for ever in hell.

In the second Act we find Faustus wavering between the thoughts of God and the temptation of magic. This

wavering is very clearly indicated or reflected by the advice of the Good Angel and the Evil Angel to Faustus.

But Faustus signs a bond with the blood of his heart in order to surrender his soul to the Devil after having enjoyed all the privileges of magic. After having signed the bond Faustus does not feel at ease in his heart or mind. He thinks of God and Christ as the reaction of which Lucifer, Belzebub and Mephistophilis appear before Faustus and warn him not to think of God or Christ. Faustus is frightened, and therefore, to console him, Lucifer, Belzebub and Mephistophilis arrange for a puppet show of the Seven Deadly Sins in order to entertain Faustus the show of Pride, Covetousness, Wrath, Envy, Gluttony, Sloth and Lechery.

In the third Act of the play we find Faustus in Rome playing mischievous pranks upon the Pope and the Cardinals and also upon some of the poor creatures. But soon we find him returning to his native place because he is tired of magic and also because he is afraid of the approach of the fateful hour when he will have to die and yield up his soul to the Devil for eternal damnation in hell. Faustus grows very nervous and frantic with fear when an Old Man, probably conscience in disguise, appears before him and advises him to repent and pray for God's forgiveness for all his follies and sins. In the fifth Act we find Mephistophilis threatening to tear Faustus to pieces because of his occasional inclination to repentance and prayer to God whereupon Faustus executes a second bond to Lucifer for sticking to the terms of the first contract. Mephistophilis then brings from the other world the spirit of Helen in flesh and blood in order to make Faustus all about his approaching doom and also the thoughts of God. Faustus like an addict to wine at the point of sorrow, fear and despair kisses and embraces the world famous beauty of Troy *i. e.* Helen and agrees to live with her till his death as her paramour; but soon afterwards the fateful hour arrives and Faustus addresses all the heavenly bodies to stop the passing of time, and he addresses also all the elements of nature to give him

shelter but nothing avails his pathetic appeals. At midnight, the devils appear and snatch away the soul of Faustus for ever to hell.

Marlowe has shown certain defects in the construction of his play. Schelling complains, "As we have it 'Tragical History of Dr. Faustus,' by Marlowe, is little more than a succession of scenes, void of continuity or cohesion, except for the unity of the main figure and the unrelenting progress of the whole towards the overwhelming catastrophe. Moreover, the fragment—for the play is little more—is disfigured and disgraced by the interpolation of scenes of clownage and ribaldry." Marlowe has neglected the minor characters in the play when he has merely tried to patch up by stringing together a few detached scenes in which the characters find little scope for action or development. When we read the play, we feel that we could easily go without other minor characters and also without some of the scenes in which the hero is not the actor, which means in other words that the plot or the story of the play has been loosely constructed. Then again, we feel that the play has been written in too serious a tone in spite of a few short intervening scenes of clownage. As we miss humour so also we miss women characters in the play. Helen may be a notable woman character and yet she is nothing but a shadow or a dream because she does not act or speak even a syllable. The other woman character is the Duchess of Vanbolt for whom Faustus brings a plate of ripe grapes, she is also a dummy like Helen. As compared with Shakespeare's art of characterization Marlowe's art is neither natural nor sufficiently developed because except the hero no other character in Marlowe's plays seems to develop by the interaction of the characters and the plot. Marlowe's verse is also monotonous when compared with the sweet varying verse of Shakespeare. Marlowe's diction is, of course, far more ambitious than Shakespeare's diction probably because it is inspired by the Renaissance spirit which always tries to soar into great heights of the cloudland but not cares to tread on earth.

Q. 18. What is the leading idea of the play, 'Dr. Faustus'?

Ans. All the plays of Marlowe, without any exception, are nothing but embodiments of the aspirations of the Renaissance spirit which found its expression in the spirit of adventure, in the hankering for knowledge and learning, in the passion or lust for power, wealth and fame, and also an unusual craving for bodily enjoyments. All these aspirations of the Renaissance spirit cast to the four winds all restrictions, all conventions, all formalities and dogmas of religion and morality which used to be worshipped or blindly followed during the Middle Ages. 'Dr. Faustus' is a dramatic embodiment of one or two of such aspirations particularly, the aspiration of attaining unlimited knowledge and power. With the Revival of Learning people began to believe that knowledge is power, and that is why, we find that Dr. Faustus not being satisfied with scholastic studies, craves for necromancy which during the Middle Ages used to be considered as the key to all the secrets of the elemental forces and mastery over them. Dr. Faustus is so crazy for power and knowledge that without realizing the dangers or evils of necromancy he signs a contract with the Devil for granting him twenty-four years of perfect success and privilege to use his knowledge for any purpose and in any manner that he likes. But then, the Renaissance people did not know in the fits of enthusiasm or aspiration that just as knowledge is power when it is properly used but it is the source of destruction and ruin when it is abused as it proves to be destruction to Dr. Faustus when he abuses the power of knowledge, not merely for making an astronomical survey or for studying the construction of the universe but also for making practical mischiefs, for deriding and ridiculing religion and theology and also for indulging in vulgar enjoyments. Of course, Marlowe wishes this power of human knowledge also to make his country impregnable to any foreign invasion to surround his native land with an iron wall, to create an unconquerable army and also to establish universities for the

further advance of human knowledge. Mark what Dr. Faustus says within himself and how he will use the power of his knowledge acquired through his study of the science or art of magic :

“By him I’ll be great emperor of the world,
And make a bridge through the moving air,
To pass the ocean with a band of men;
I’ll join the hills that bind the Aftic shore,
And make the country continent to Spain,
And both contributory to my crown :
The Emperor shall not live but by my leave,
Nor any potentate of Germany.”

We find in the above words of Faustus the seeds of future colonialism of the English people and also of the British army and the navy. The play, ‘Dr. Faustus,’ embodies the ambitions of the sixteenth century people of England as generated by the Renaissance movement. It also embodies the religious and moral attitude of the people of the same century. Marlowe presents in this play the most awful doctrine of Medieval Christianity, namely that any person dabbling in forbidden knowledge like the knowledge of necromancy must be penalised in the long run with damnation in hell. The Chorus in the play throws hints with regard to this, by pointing out or suggesting that the wise person should :

“wonder at unlawful things,
Whose deepness doth entice such forward wits
To practise more than heavenly power permits.”

And because Faustus does not listen to that warning but dabbles in that unlawful knowledge, he pays the severest penalty by yielding up for ever his soul to the Devil. The play further reflects the Medieval conception of heaven and hell, that heaven and hell lie somewhat on the opposite poles, that hell is a place of darkness, torture, filth and obnoxious things, that the sinful creatures alone go to hell while the virtuous souls go to heaven. But Mephistophilis explains the location and

nature of hell and says to Faustus that hell is always with the sinful soul, that hell has no particular location in the universe, that hell means both mental and physical tortures, that whoever happens to be deprived of the blessings of God is in hell. Mark the words of Mephistophilis to Faustus

‘ Why this is Hell nor am I out of it
Think st thou that I, who saw the face of God
Am not tormented with ten thousand Hells
In being deprived of every single bliss ?’

Q 19 How does Marlowe treat the Faust Legend in his play ?

Ans Marlowe most probably borrowed the story of his play *Dr Faustus* from the English translation of the German legend, *Faustbuch*. But then he changed many of the details of the German story and has lent a poetic colour to it so that Marlowe's story becomes far more interesting than the German story. He drops out many of the unnecessary details which we find in *Faustbuch*. Besides, Marlowe takes a different attitude towards the story. Faust of the German legend is a common sorcerer, while the hero of Marlowe's play is a powerful embodiment of the spirit of the Renaissance—an embodiment of the genuine for infinite knowledge. In the German story, Faustus is painted in unredeeming colours of a cunning and wicked magician but Marlowe's Faustus is not a wicked soul or a mere street necromancer,—he is a highly educated physician who has a true passion for knowledge infinite. Of course, this passion degrades him to the extent of making a pact with the Devil but not for merely indulging in vulgar pleasures or in showing cheap tricks of magic to puzzle and confuse the vulgar crowd or even to gain any unlawful mastery over the human or the material world. We notice in

Marlowe's play how Faustus studies chemistry, physics and astronomy in order to know the secrets of all the elemental forces and to control and regulate them. We find further that magic or necromancy in Marlowe's drama means not cheap and vulgar tricks of the juggler but real knowledge of the construction, the laws and other secrets of the universe.

Marlowe's Faustus is an adventurous spirit, an ambitious soul, and truly revolutionary spirit that challenges God, religion and conventional morality but not with a view to degrade or dishonour them but with a view to prove that the rigidity of the dogmas of the Medieval church, the tyrannies of the Medieval landlords or princes, the restrictions over human conduct are due to blind ignorance and superstition and not due to any moral lapse or deficiency. They again, the intellectual leanings of Marlowe's Faustus, his appreciation of the songs of Homer, his love of Helen's beauty—all are sharply contrasted with the low appetite of the necromancer of the German story who delights only in cunning and cheap tricks but not in sublime wonders which are the real wonders of human knowledge that can truly reveal the mysteries of the universe and also can acquire power over it as science in the modern has acquired to a great extent and is still acquiring to a greater extent.

In the old Faustus legend Faustus is painted as an incarnation of cunning and wickedness and therefore, he draws no sympathy from the reader when he suffers his tragic doom. The German story has no real tragic element about it but Marlowe has breathed a genuine tragic vein into his Faustus by making him aspire to attain the powers of infinite knowledge and also by frustrating his noble aspirations after some time or rather at the end of the story when he goes to take the help of necromancy which is not true science but only a black art. The psychological struggle of Marlowe's Faustus draws our sympathy as well as our veneration where as the Faust of the German legend draws only pity and contempt.

Marlowe's story takes a regular dramatic form because it is a story of the rise and fall of a great personality. We can realize correctly the measure of the poetic colour which Marlowe lends to his story if we compare some of the scenes of his play with those of the English translation of the German 'Faustbuch'. The description of the last stage of the life and career of Faustus in the German legend is rather unusually dull and monotonous; it has no emotional strain or any poetic fancy or even any dramatic touch about the words which are merely related but not spoken whereas in Marlowe's Faustus every word, every moment during the last few moments of the life of the great hero is full of psychological and artistic touches which have few parallels in the whole range of English literature. Marlowe does not relate or describe anything of the fateful closing moments of Dr. Faustus's life but he speaks out every syllable of his varied highly strung emotions of fear, horror, sorrow, despair through the lips of the great fallen angel of a ruined paradise. Mark how Marlowe's Faustus speaks out :

"O God,
If thou wilt not have mercy on my soul,
Yet for Christ's sake, whose blood hath ransom'd
me,
Impose some end to my incessant pain.
Let Faustus live in hell a thousand years,
A hundred thousand, and at last be sav'd
O, no end is limited to damned souls !
Why wert thou not a creature wanting soul ?
Or why is this immortal that thou hast ?"

If we compare the above words of Faustus in Marlowe's plays with the prose narrative in the German story which merely narrates the supreme moments in the life of Faustus, we feel the difference between the two, and we realize unmistakably that the description of death in the German 'Faustbuch' is dull and monotonous whereas the soliloquy in Marlowe's play is most psychological. Marlowe shows the very heart or mind of his hero by making him utter the most emotional words

in the most poetic form. We are quoting below just one paragraph of the description of Faustus's death as we find in Thomas' "Early English Prose Romances." chapter LXI :

"The students and the other that were there, when they had prayed for him, they wept and so went forth; but Faustus tarried in the hall, and when the gentlemen were lain in bed, none of them could sleep for that they attended to hear if they might be privy of his end. It happened that between twelve and one o'clock at midnight, there blew a mighty storm of wind against the house, as though it would have blown the foundation thereof out of its place. Thereupon the students began to fear, and go out of their beds, but they would not stir out of the chamber, and the host of the house ran out of doors thinking the house would fall. The students lay near upto the ball, wherein Dr. Faustus lay, and they heard a mighty noise and hissing, as if the hall-door flew open, wherein Dr. Faustus was; then he began to cry for help saying 'Murder ! Murder !'; but was with a half voice and very hollow; shortly after they heard him no more. But when it was day, the students, that had taken no rest that night, arose and went into the hall, in which they left Dr. Faustus, where notwithstanding, they found not Faustus, but all the hall sprinkled with blood, the brains cleaving to the wall, for the devil had beaten him from one wall against another, in one corner lay his eyes, in another his teeth, a tearful and pitiful sight to behold. Then began the students to wail and weep for him and sought for his body in many places. Lastly, they came into the yard, where they found his body lying on the horse dung, most monstrously torn, and fearful to behold, for his head and all his joints were dashed to pieces; the forenamed students and masters that were at his death, obtained so much that they buried him in the village, where he was so grievously tormented.'

In many other scenes of the play Marlowe has changed the construction of his drama. For example in

the German story, the scenes of Mephistophilis being called by Faustus, Faustus's signing of the contract with the Devil, Faustus's momentary repentance after the appearance of the spirit of Helen—all these scenes are described with the moral comments. Then again, in the German legend supreme stress is laid upon the wonders of the supernatural world. But in Marlowe's drama, all these scenes are pictures of psychological studies,—or reflections of the inner struggle in the mind and the heart of Dr. Faustus; and as such, they assume much greater interest in the eyes of the intellectual audience than in those of the ignorant and the superstitious spectators. Marlowe has lent poetry as well as the beauty of art to the legend which is otherwise merely a horror story.

Q. 20. Trace the tone or the spirit of atheism in 'Dr. Faustus.'

Ans. Many of the scholars have taken Marlowe for an atheist, and even in some of his plays, particularly in 'Dr. Faustus' there are words and actions which seem to indicate that Marlowe could not possibly believe in God in the same manner as other people did. But then, Marlowe's atheism, in our opinion, is nothing but unconventionalism, scepticism and also revolutionary individualism in matters of religious faith, moral conduct and intellectual exercise or thinking. We should not forget that Marlowe was greatly influenced by the Renaissance spirit which was but another name for Revival of Learning, revival of thought, revival of action, and revival of faith. As the result of this influence Marlowe probably like other educated and thoughtful or rational people questioned himself if there is any god, if human religion is rational, if conventional morality is really worth observance. Marlowe probably could not come to definite conclusions with regard to any of the problems, and that

is why, unlike other people-half educated and ignorant—he could not rest content with old Medieval ideas of morality or religion; and that is why; in speech and action, in his writings he has tried to express himself not by answering any question but by raising further questions which are partly philosophical, partly theological and partly moral. These questions have been raised mostly in his drama, 'Dr. Faustus' in which the hero is no other than Marlowe himself; and hence, when we study closely some of the significant utterances of Dr. Faustus we feel that Marlowe was most undecided, most sceptical with regard to the answers to all the questions which he raises in the whole course of the play and which all other people would like to answer in their own ways.

Do you not notice in the words of Dr. Faustus a sort of doubt, uncertainty, suspense and even contradiction so far Dr. Faustus's attitude towards God and religion is concerned? Do you not notice also that at every step Dr. Faustus seems to be rebellious to the conventional theories or conceptions of God and religion? Do you also not notice from the beginning to the end of the play Dr. Faustus hanging between God and the Devil, between Heaven and Hell, between salvation and damnation, between rational thinking and blind worship? Mark what Faustus says to himself after having signed a contract with the Devil :

"Now, Faustus, must
Thou needs be damn'd, and canst thou not be
sav'd.
What boots it, then, to think of God or heaven?
Away with such vain fancies, and despair;
Despair in God, and, trust in Belzebub;"

Immediately next to the above words Faustus utters certain words which bring out at once his doubt and uncertainty about the power of God and at the same time which indicate his wavering attitude towards God or Devil. Had he been sure of either God or Devil he would

not have spoken so unsteadily as he does in the following words :

“O something sounds in mine ears,
 “Abjure this magic, turn to God again !”
 Ay, and Faustus will turn to God again.
 To God ? He loves thee not;
 The God thou serv’st is thine own appetite,
 Wherein is fix’d the love of Belzebub :”

Faustus raises certain questions in his own mind about the life after death, about immortality of the human soul and its transmigration, about hell and heaven, but he does not answer any of the questions because he knows that human knowledge is most imperfect to find answers to such questions. Mark how he ridicules the idea of any life after death or any painful existence anywhere beyond this earth :

“Think’st thou that Faustus is so fond to imagine
 That, after this life, there is any pain ?
 Iush these are trifles and more old wives’ tales.”

Dr. Faustus or Marlowe does not seem to have any positive conception about heaven or hell, and that is why when Mephistophilis, who is a spirit of hell, appears before Faustus, Dr. Faustus believes that Mephistophilis has come out of hell and that hell is somewhere outside the earth. When Faustus asks Mephistophilis if he is out of hell or inside hell when he is in the presence of Dr. Faustus, Mephistophilis says in reply :

“Why this is hell, nor am I out of it:
 Think’st thou that I, who saw the face of God,
 And tasted the eternal joys of heaven,
 Am not tormented with ten thousand hells,
 In being depriv’d of everlasting bliss ?”

Dr. Faustus or Marlowe through the lips of Mephistophilis means to say that hell is not located anywhere in the universe but is in the mind or heart of man, and also that hell lies in the condition of life when

it is deprived of the graces of God as if God's presence is heaven while God's absence is hell. This kind of notion is no better than the medieval conception of heaven and hell. Marlowe seems to believe further that abjuration of God means worship of the Devil. Who can, therefore, believe that Marlowe was an atheist ?

We are inclined to believe that the appearance of the Good Angel and the Evil Angel and also of the Old Man more than once in the play at certain psychological moments, when Faustus wavers between God and Devil, between heaven and hell, between repentance and refusal any pray to God, clearly indicate that Marlowe throughout his short life of twenty nine years on earth struggled between scepticism and dogmatism, between rational faith and blind worship, between medieval restraints and Renaissance freedom of thought and action. One who has got any kind of positive faith in God or religion or morality is never troubled by any good or evil angel or by any conscience in the guise of an old man. But during the last few years of his life Marlowe like Dr. Faustus in the play at the eleventh hour of his tragic doom must have tried to jump at God or Christ in order to atone for all his disbelief in God or religion or morality which he had been entertaining all the twenty nine years of his life, otherwise he could not speak out through the lips of Dr. Faustus in such a frantic and pathetic tone at the moment when the clock strikes eleven and half hours at midnight on the eve of his death and eternal damnation in hell :

“O God,
If thou wilt not have mercy on my soul,
Yet for Christ's sake, whose blood hath ransom'd
me,

Impose some end to my incessant pain.
Let Faustus live in hell a thousand years.
A hundred thousand, and atlast be sav'd!”

The most significant words which Dr. Faustus utters and which clearly indicate his faith in God and

handiwork of Marlowe. For example, there is a reference to Dr Lopez, a notorious character, who came to be known after the death of Marlowe.

So far the sources of 'Dr Faustus' are concerned, Marlowe's play is based on the German story of Dr. Faustus, who was a real personality that lived in the beginning of the sixteenth century who is believed to have dabbled in the black art and sold his soul to the Devil. A small volume containing the story of Dr. Faustus came out at Frankfort in 1587. Professor Henry Moreley says, "The author of 'Faustbuch' caught the attention of the people by stringing together incidents of magic associated with the fabulous career of a man who had died some fifty years before and whose name and fame survived him. The writer's desire was to warn against presumptuous sins; to attack through Faust, the pride of intellect that sets God at defiance; and through stories of Faust's magic to pour, now and then, Protestant scorn on the Pope."

In the year 1587 come out 'A Ballad of Life and Death of Dr. Faustus, the Great Conjuror.' The very next year came out an English translation of the 'Faustbuch,' under the title, 'The History of the Damnable Life and Deserved Death of Dr. John Faustus,' on which Marlowe based his play mainly but following at the same time the German legend. The reputation or interest of the play, 'Dr. Faustus' suffered a good deal because of the clownage scenes in it which actually interfere with the harmony or organic unity of the play. The text of the play suffered not due to Marlowe but due to the play-house editors. It was the custom of the Elizabethan writers to change, to add and to eliminate and do all sorts of pruning and retouching the original text of the dramas with or without the permission of the playwright only to fit the plays into the tastes of the audience. The comic scenes in 'Dr. Faustus' must have been introduced by the playhouse editors as once Jones, the printer of Marlowe's 'Tamburlaine' said with an apology that he had purposely omitted some of the foolish

gestures and others details which were not necessary for the acting of the play.

Another source of 'Dr. Faustus' is the 'Tragical History' which is nothing but a series of detached scenes and which shows many traces of the primitive elements which led to the evolution of the Elizabethan drama. The 'Tragical History' is actually the connecting link between the old Miracle plays and the modern drama. It contains many beautiful and vigorous passages such as the address to Helen and the soliloquy of Dr. Faustus just on the eve of his death. The psychological struggle in Faustus between his temptation of sacrificing his soul for the sake of power and knowledge and his fear of eternal damnation in hell has been very vividly drawn. Then again, Mephistophilis in Marlowe's drama is not a cynical spirit of evil but an ordinary spirit of hell with some elements of passion and remorse in him.

Harold Osborne says in connection with the sources of Marlowe's 'Dr. Faustus' :

"Marlowe follows the English Faust Book very faithfully. His main additions are (1) Faustus's soliloquy in Act I on the vanity of human science; (2) the Good and Bad Angels; (3) the substitution of seven Deadly Sins for a pageant of devils. In general, he carries still further the tendency of the English translator of the German 'Historia' to emphasize the intellectual aspiration and minimize the vices of Faust. His Faust would travel widely in space and in the realms of the spirit, led on by the glamour of knowledge. He is rather tempted by the intellectual excitement of the sense of power than by the baser enjoyments of power. The material allurements of Mephistophilis make little appeal to him except only Helen; for she represents the acme of that well nigh unrealizable beauty of the Greeks, which penetrated Marlowe's spirit to the depths. Marlowe's omissions from the English Faust Book are more significant than his additions. By judicious selection he was able to shape the rather rambling and incoherent story into a dramatic

unity, so that Goethe remarked upon the admirable construction of 'Dr. Faust' even in the mutilated form in which he knew it."

Q. 22. Trace some of the poetic elements in 'Dr. Faustus.'

Ans. In 'Tamburlaine' there are more poetic passages than in 'Dr. Faustus'. But there are at least two immortal passages in 'Dr. Faustus' which we can compare most favourably with any other poetic passage in any other great poem or drama in the whole range of English literature. One of the passages is the address to Helen the imperial paragon of beauty of Troy while the other passage is the soliloquy of Dr. Faustus just on the eve of his approaching tragic doom. The address to Helen is the most inspiring appreciation of physical beauty and also the most passionate expression of the voluptuous spirit of man that finds heaven in the sight, the touch, and even the fragrance of the feminine limbs. Faustus' address to Helen is not merely an expression of the vulgar desire of the flesh but also an expression of the desire of the moth for the star and of the night for the morrow. Every syllable in the address to Helen is significant because on the one hand it brings forth before the minds' eye the distant vision of the Trojan war of Paris and Menelaus, which on the other hand, it draws a pictorial sketch of the beautiful gods and goddesses in ancient Greek mythology together with the beauty and harmony of the celestial spheres. It also helps to inspire the body as much as the soul of the onlooker at the spirit of Helen with the speechless hankering of the human flesh with its kindred flesh.

So far the second poetic passage in the play is concerned it is the most magnificent soliloquy—which

an expression of the great psychological struggle that goes on in the mind of Dr. Faustus just before the final approach of his tragic doom. From the beginning to the end of the passage it is all one flash of lightning of human sorrow, human pain, human horror and human despair. There is no break in the chain of these emotions although the emotions are varied and different from one another. In the beginning Faustus appeals to the heavenly bodies to stop their movement in space so that time also may stop its movement or momentarily cease so that the approaching doom of Faustus may be delayed. Next the appeal to God or to Christ follows close the appeal to the stars and other celestial spheres. Next the address is turned to the earth, to the clouds, to the lightning flashes; and last of all, the appeal is directed to the Pythagorean theory of transmigration of the soul, and finally, to the elements of Nature for the complete dissolution of the body of Faustus in order to prevent the capture of his soul by the Devil. The whole passage is exquisitely poetic in the sense that it expresses brilliant imagination and intense emotion of the speaker who indulges in the soliloquy.

We are tempted to quote below the remarks of two critics upon the last poetic passages in 'Dr. Faustus' namely the soliloquy. Henderson for example remarks about Faustus' soliloquy, "It is the beauty of Helen of Troy that completes his (Faustus') downfall, for her sweet embracing extinguish in him all desires to repent of his vow to Lucifer. The ecstasy of his address to her is only the prelude to frantic terror and despair when he realized that this twenty four years' lease of life is up and that nothing now can save him from eternity of torment. Marlowe excels in scenes of agony. After the dazzling vision of classical Beauty comes the avenging wrath of God, hell devils and hell fire of the church. It is nevertheless in the opposition of these two words-- the classical and the Christian--both of which seemed to have claimed him equally that Marlowe reached his highest flights as a poet, the final soliloquy of Faustus being the most lyrically intense single passage in the whole range of

Elizabethan drama." Boas also comments upon the same passage and says, "Seldom has monologue been handled with such intensity or mounted step by step to such height of passion and terror. In the frenzy of despair Faustus appeals to the sun to rise again and make perpetual day, he seeks to leap up and catch one drop of the blood of Christ that streams in the firmament, he calls upon the earth to gape and harbour him. But the minutes pass, and the clock strikes the half-hour. It is too late to hope for mercy, all he now craves is some end to his pain :

"Let Faustus live in hell a thousand years,
A hundred thousand at last, be sav'd."

And as he curses the immortality which ensures his everlasting torment, the midnight hour strikes and the devils come for their prey. The horrors of hell hedge him on every side; he gasps out with broken agonized prayers for mercy :

"My God, my God look not so fierce on me !
Adders and serpents, let me breathe awhile !
Ugly hell, gape not ! come not, Lucifer !
I'll burn my book ! Ah ! Mephistophilis !"

Q. 23. Comment upon the comic scenes in 'Dr. Faustus.' Do you think, the comic scenes are interpolations ?

Ans. (There are a few comic or clownage scenes in 'Dr. Faustus' which have been partly owned by Marlowe, and partly disowned by him for the reason that certain later editions of the play appeared with many such additions which were interpolated by some of the play-house editors and even by actors who wanted to make the play entertaining) to the groundling to the theatre as was the custom with the Elizabethan writers, managers and editors. Marlowe has actually disowned some of these

clownage scenes in his Prologue to 'Tamburlaine'. We are aware of many of the plays of Shakespeare having been mutilated to a great or small extent by the play-house editors in the same manner as Marlowe's 'Dr. Faustus' has been altered. The first edition of 'Dr. Faustus' was probably the Quarto that came out in 1604, eleven years after Marlowe's death. There were many reprints of the Quarto ; but in 1616, there came out an enlarged edition of the play containing many clownage scenes which was taken from the German story, the 'Faustbuch', and many of which, therefore, were not composed by Marlowe. Further, we learn from the business diary of Philip Henslowe, actor-manager, that he had engaged the services of William Birde and Samuel Rowley in 1602 for altering the text of 'Dr. Faustus' and making new additions to the play. These additions and alterations appeared in the edition of 1616. Marlowe, therefore, cannot be held responsible for the additional scenes which came out long after his death. Even the reference to Dr. Lopez in the play could not have been mentioned by Marlowe because Dr. Lopez had attained his notoriety just one year after Marlowe's death. Wynne, one of the critics of Marlowe, on the other hand is inclined to hold Marlowe responsible for the majority of the clownage scenes in 'Dr. Faustus'. He says in this connection "Marlowe, however our criticism of the author is softened by the knowledge that Dekker and Rowley made undefined additions to the play, and may therefore be held responsible for the crudities of humour. Nevertheless, even with this allowance, Marlowe must be blamed for the utter incongruity of so many scenes and high tragedy. The harmony which rules the construction of 'Tamburlaine', giving it a lofty coherence and consistency, is lamentably absent from 'Dr. Faustus'".

There are certain comic scenes in 'Dr. Faustus' which are possibly not Marlowe's own work, and, therefore, they must be interpolations) (The first scene of the fourth Act and second scene of the same Act may be interpolations, although the characters, Ralph and Robin, are quite realistic and befitting the art of

characterization of a playwright like Marlowe, But then, the fourth scene of the fourth Act—the scene of the Horse courser—is so crude and vulgar that it cannot be the composition of Marlowe. The pulling of the leg of Faustus while asleep and the dislodgment of the leg from the body are too larcical to be Marlowe's handicraft. This scene, particularly, must have been interpolated in order to amuse the groundlings the poorest play-goers to the Elizabethan Theatre. The first comic scene in the play is the fourth scene of the first Act in which Wagner, Faustus's servant meets a Clown. The first three lines in this scene seem to have been taken from a play known as 'Taming of a Shrew,' which of course is not Shakespeare's play of the same name. In this scene the Clown plays upon words which was one of the ways of the Elizabethan writers to produce a comic effect. The pranks played by the Clown in this scene while flying away from the devils also contribute to the comic effect. This scene is regarded by certain scholars as an interpolation but in our opinion, it is not an interpolation because Marlowe too like other Elizabethan playwrights had to invent such comic scenes in order to popularize his plays to the groundlings. The scene of the Seven Deadly Sins in Act II, Scene II, is considered by certain scholars as a comic scene although nothing comic is done or talked about in this scene but on the other hand, a tone of seriousness is maintained throughout. The first scene of the third Act is definitely a comic scene, and it has got some special importance for which reason it must have been composed by Marlowe. The special importance about it is that Marlowe in this scene expresses his lifelong contempt for the Pope and the churchmen by playing various mischievous tricks upon them thereby satisfying his own anti-papal instinct as well as by offering sufficient comic food to his audience and readers. This scene particularly, is a satire upon the shams and hypocrisy of the churchman. But with all the comic scene in 'Dr Faustus,' it has been admitted on all hands that Marlowe was incapable of humour probably because he was too much saturated and obsessed by the Renaissance

spirit which made people materialistic and also poetic but not humorous. But Shakespeare, on the other hand, who also inherited the Renaissance spirit in the same measure as Marlowe did, attained the height of humour in all his plays—whether comedies and tragedies, histories or romances—which he has brilliantly brought out not merely through the clowns but also through the most serious characters in his plays. Shakespeare's humour is varied most genial and entertaining, most grim and tragic sometimes but always most sympathetic.

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Q. 24. Compare Goethe's 'Faust' with Marlowe's 'Dr. Faustus.'

Ans. So far the first part of Goethe's 'Faust' is concerned, Goethe could never be indebted to Marlowe because the first German translation of Marlowe's 'Dr. Faustus' came out in 1818 whereas Goethe composed the first part of his 'Faust' in 1808. Of course, Goethe might have been indebted to Marlowe for the second part of his 'Faust' which came out in 1829. But then, Goethe's indebtedness to Marlowe should be taken more as an indirect obligation. It is striking that when somebody questioned Goethe about Marlowe's 'Dr. Faustus' he remarked most sincerely, 'How greatly was it all planned !'

When we compare Goethe's 'Faust' with Marlowe's 'Dr. Faustus', we find that there are certain passages in both the dramas which appear to be kindred in facts and incidents but not in spirit and tone. There is a world of difference between such passages in dramatic and poetic treatment. For example, Marlowe has attached the greatest importance to Faustus's 'bloody bond' with the Devil but Goethe has treated this unholy contract in his drama as an ironical and insignificant incident. In

Marlowe's plays we find the address of Dr. Faustus to Helen as a masterpiece of poetic beauty while in Goethe's play, the whole thing is a mere trick of magic or enchantment. So, there is a difference between the two dramatists not only in the matter of additions and alterations of passages in some of the scenes but also in their dramatic and poetic treatment.

There is a great deal of difference in the dimensions of the two plays of Marlowe & Goethe, Goethe's play is much vaster than Marlowe's play. Goethe offers a much greater variety of characters and situations than Marlowe. Then again, Goethe's hero is an admirable personality who enlists the sympathy of the audience, while Marlowe's hero draws only horror, contempt and pity. Goethe's hero inspite of the mistakes and errors, finally comes out successful in the struggle against evil circumstance whereas Marlowe's hero succumbs to his tragic doom. Goethe's hero teaches the audience that real happiness lies in selfless service to humanity while Marlowe's hero gives a sound note of warning to all that if the passion for knowledge and power is abused it is followed by capital penalties in the form of untimely death and lifelong mental tortures and anxieties which can never make one happy inspite of untold wealth, unlimited power, infinite knowledge and endless sensuous indulgences.

Last of all, there is an important point of difference between Goethe and Marlowe and between Goethe's 'Faust' and Marlowe's 'Dr. Faustus.' Marlowe's Dr. Faustus is one of the most significant products of the English Renaissance of the sixteenth century while Goethe's 'Faust' is a similarly significant product of the great historical movement which dominated the intellectual life of young Germany in the early part of the nineteenth century. Just like the Elizabethan University Wits of England the younger generation of the historical movement in Germany hated and rebelled against all sorts of conventional restraints. Both the movements had elements of revivalism in them. Marlowe and his contemporaries loved the art and literature and philosophy of Italy while

Goethe and his young disciples loved and idolized Shakespeare as their literary model and preceptor. Shakespeare was the most glorious flower of the English Renaissance just as Goethe was the greatest poet and dramatist of young and budding Germany, during the historical movement of the early nineteenth century.

Q. 25. How can you justify the remark, 'Marlowe's *Dr. Faustus*' is without a plot ?

Ans. The plot of a drama consists of a series of incidents and characters. The incidents occur and the characters act independently and also they interact upon one another. Some of the incidents and the characters create certain situations which help the movement of the action of the play. The incidents occur, the characters act, while the situations arise at particular moments under some background or setting which is called a scene. So, the plot of a drama is not merely the theme or the material or the subject matter or the story which is related or narrated or described but which is acted, interacted and developed by means of the occurrence of incidents, the behaviour or conduct of the actors and the adjustment of situations.

Now, the question is whether '*Dr. Faustus*' has any plot in the above sense. Some of the critics have complained that there are very few incidents and characters in the play while others have complained that the scenes are loosely strung; a few others have pointed out that most of the characters are not allowed to act or develop just as the hero is given that privilege or scope. There are other critics who opine that the plot of '*Dr. Faustus*' is without any female character, that it is one-character play, that there is very little humour. All these complaints are true and perfectly justified, and yet we cannot say that '*Dr. Faustus*' has no plot. Of course, the play has no

such elaborate plot as we find in Marlowe's 'Edwerd II' or in any of the plays of Shakespeare. It is a fact that the hero of the play alone attracts or monopolize all the attention of the audience, and no other character impresses the audience except as a passing show. It is a fact also that there is no female character in the play except the spirit of Helen conjured up from the other world, and the Duchess who is as good as a dummy, and none of the two speaks or acts anything. It is also a fact that some of the clownage scenes are not Marlowe's own composition but they are interpolations introduced by the playhouse editors or the playwright-actors, and that even if they were dropped they would not have seriously affected the drama.

If we closely analyse the plot of 'Dr. Faustus' we find that it consists mainly of two characters- Faustus and Mephistophilis and of three or four incidents e.g. the decision of Faustus to pursue magic as the means of gathering infinite knowledge and power; the signing of the bond by Faustus with the Devil; the survey of the world by Faustus in a chariot engineered by the spirits of the various elements, the playing of mischievous tricks by Faustus upon the Pope of Rome and Cardinals, and the tragic end of Faustus when Faustus is killed at midnight and his soul is snatched away by the Devil to hell for eternal damnation. The plot is a psychological theme because it consists of an acute struggle in the mind of the hero whether he should adopt magic or not in order to fulfil the hankering of his soul to know things and to acquire power over them, but when the hero decides to pursue necromancy and makes a pact with the Devil the dice is cast and he cannot go back although he finds that necromancy or magic can not give him true knowledge or true power but on the other hand, it can only degrade his soul to the level of the brute that delights and takes pride in sensuous enjoyments and physical or material power. For such a psychological theme, no plot is actually necessary: and yet whatever little incidents Marlowe introduces into the play, whatever situations

he creates in it, and whichever other minor characters he leads to action or reaction, are all intended to develop and to bring out the psychological struggle of the hero who burns with the desire to possess unlimited knowledge and power and who after having acquired them both discovers that he cannot have any peace of mind, any true happiness of the soul; he finds also that his soul has been morally degraded so much that he cannot even think of God or Christ or repent of his follies or pray to God for His forgiveness.

After having read the whole drama we feel that no other character except Mephistophilis and no other incident except the signing of the bond contribute substantially to the development of the character of the hero or to the progress of the action of the play, and that is why, probably most of the scholars and critics have felt that 'Dr. Faustus' has practically no plot worth the name.

Q.26. What is the function and dramatic significance of Mephistophilis in the play?

Ans. Mephistophilis is an agent of Lucifer or Devil. He is sent to Faustus because Faustus decides to pursue magic or black art, which is the science of the Devil. In order to make a solid undertaking with Faustus for acquiring limitless knowledge and power the Devil sends Mephistophilis to get a contract executed to that effect. The execution of the bond or contract is the beginning of the vital relationship between Faustus and Mephistophilis. So, whatever Faustus has to do or to achieve during a period of twenty four years of life, Mephistophilis has to help. Faustus in his achievements and that is why, we find Mephistophilis a constant companion to Faustus. But it is not very clear why

Mephistophilis should warn **Faustus** against the liabilities or penalties of the pursuit of magic particularly when we know that **Mephistophilis** is one of the agents of the Devil whose sole interest should be to tempt as many human souls as possible in order to corrupt and degrade them and finally to condemn them to hell for ever. Some critic has pointed out that **Mephistophilis** is a fallen angel like **Lucifer** and that is why, he has still in him some good impulse or instinct which prompts him to warn **Faustus** against the evils of the black art. A few other critics have suggested that **Mephistophilis** is nothing but a projection of the self of **Faustus**, and as such, he is sometimes the evil and sometimes the noble voice of **Faustus**, and that is why sometimes **Mephistophilis** warns him against the evils of necromancy and sometimes tempts him with evil things. We notice in the play that when **Faustus** thinks of retracing his steps from necromancy, when he wants to think of Christ or God, **Mephistophilis** rudely reminds him that he will be more severely punished in hell for this kind of falling back or withdrawal from his contract with the Devil. **Mephistophilis**, in other words, sometimes plays the role of the servant and sometimes plays the role of the master to **Faustus**. The double role is probably necessary because in the case of every human soul, which is not perfectly degraded, there is always a tussle or tug-of war between the evil and the noble voices of human soul, which the psychologist would call human conscience that always splits up itself into two parts or two voices-the good and the evil angels. **Mephistophilis** is probably the split conscience of **Faustus**; otherwise it has no reason to serve and obey **Faustus** sometimes while at other times to command and threaten him.

Whatever may be the case, it is perfectly right that **Mephistophilis** alone brings out the character of **Faustus**. It is he who brings **Faustus** into new environment who suggests to him certain programmes of adventure and who also makes him act and speak and do all the things which help to bring out the various aspects of

Faustus's character. Of course, there is only one side of Faustus's character, namely, his endless hankering for knowledge and power for the fulfilment of which Mephistophilis has to do a lot, more about a good deal and perform many impossible deeds. It is Mephistophilis who helps Faustus in satisfying his hatred or contempt for the Pope and the Cardinals; it is Mephistophilis who helps Faustus in enabling to make a survey of the world, of the heavenly bodies, of the clouds and other things in space; it is Mephistophilis who satisfies the Faustus's hunger for human flesh and his thirst for feminine youth and beauty by conjuring up the spirit of Helen in flesh and blood; it is Mephistophilis who from time to time entertains Faustus with little funs whenever Faustus happens to get tired of his pursuit of magic; it is Mephistophilis who finally appears with other evil spirits at the last hour of Faustus's tragic doom to fetch his soul to hell for eternal damnation, and thereby it is Mephistophilis who actually brings out Faustus's struggle between fear and despair, between repentance and salvation, between horrors of hell and blessings of God.

Mephistophilis may be the agent of Satan or Devil, he may be even human conscience itself or he may be Faustus's split personality i. e. the other self of Faustus; he may be the projection of Faustus's own self in the form of an evil desire for acquiring unlimited knowledge with a vein to conquer the world, to rule over the forces of nature; but all the same he is a force that develops and shapes and also brings out the character of Faustus, particularly, his intellectual personality and also his sensuous spirit that thirst for knowledge and power. Had there been no Mephistophilis, no other character in the play would have contributed in the least to the evolution or development of the character of Faustus.

Q 28 What is the function of the Chorus and the Prologue in a drama ? How does Marlowe use them in 'Dr Faustus' ?

Ans The 'Chorus' was a necessary feature of the ancient Greek drama. In the Greek tragic dramas, the 'Chorus' used to serve several purposes. The Chorus used to chant lyric poetry and thus helped to relieve or reduce the tragic tone of the tragic drama. Shakespeare, however, used to reduce or relieve the tragic tension in his tragedies by means of the comic scenes in various ways by introducing the Clown, by playing upon words, by witty and humorous remarks by certain characters in the play. In the Greek dramas as in the early English drama there was very little of scenic representation upon the stage, and therefore the chorus used to describe the scenes and fulfilled the purpose of scenic representation. The chorus used also to suggest and indicate the atmosphere of the play in which it was moving. Shakespeare has used the Chorus in his 'Henry V' for this purpose. But the most important purpose of the chorus was to disclose to the audience the invisible powers of fate or destiny or the hidden spiritual powers that control and guide the destiny of man and bring about his tragedy. In the Elizabethan drama a chorus meant an actor who used to speak the Prologue or announce the incidents that were going to happen in the beginning of an Act or at the close of the play. This Prologue was nothing but an explanation or commentary of the things that were going to take place in the succeeding scenes or acts just as the 'Epilogue' at the end of the play used to unite all the characters and also sing the happy ending or the tragic close of the drama. The Elizabethan dramatists borrowed the Prologue or the chorus not so much from the Greek drama as from the old Miracle plays in which the aim of the chorus or the Prologue was to introduce moralizing comments.

The Chorus in 'Dr. Faustus' serves the purpose of the Prologue which relates the life history of the hero i. e. Dr. Faustus, how he was born, how he was educated,

how he specialized and excelled in the various arts, how he became self-conceited due to his learning and scholarship, how he finally took up necromancy or magic as his pursuit in preference to religion or divinity, medicine or philosophy, law or any other branch of study. The Chorus does not state or even hint how Faustus made a contract with the Devil in order to extend his knowledge and power, without any limit and how after having dabbled in magic he paid the severest penalty of a painful death and also permanent damnation in hell. The Chorus in the present play does not indulge in any kind of moralizing comments; it does not help the audience with any hint about his tragic doom nor does it explain why Faustus was tempted by magic particularly when he had already mastered so many arts and sciences. The Chorus in the play does not reduce or relieve in the least the tragic tone of the play or the tragic tension of its atmosphere which is, however, done by some of the clownage scenes.

Q, 29, What is the dramatic significance of the show of the Seven Deadly Sins ?

Ans. Some of the commentators believe that the show of the Seven Deadly Sins, which occurs in the scene of the second Act, serves to offer a comic relief to the audience, but how we do not understand. In our opinion, the show of the Seven Deadly Sins is organised not for any comic relief to the audience at all but to divert the mind of Dr. Faustus, who feels disgusted with the disobedient attitude of Mephistophilis who refuses to answer questions about God, the Creator of the universe. Dr. Faustus fears that he has committed a great mistake by signing a pact with the Devil particularly when an agent of the Devil is not prepared to reveal him all the mysteries of the universe including questions concerned with the creation of the universe, the location of heaven, the personality of God etc.

Mark how Dr. Faustus expresses his disgust at Mephistophilis when the latter refuses to answer the question about the creator of the world:

Ay I go, accursed spirit, to ugly hell !
'Tis thou hast damn'd distressed Faustus' soul !"

Immediately next to this expression of disgust mark how Dr. Faustus tries to turn to Christ for help :

"Ah, Christ, my Saviour,
Seek to save distressed Faustus' soul !"

Immediately after the utterance of the above words, Lucifer (Devil). Belzebub and Mephistophilis appear before Dr. Faustus in order to divert his mind from Christ and repentance, and then, they immediately put up the show of the Seven Deadly Sins before him so that his mind may be diverted or he may be made to forget all about Christ and God or his own mistake to have taken up necromancy or to have signed a bond with the Devil. When Lucifer says that the show of the Seven Deadly Sins will be entertaining to Dr. Faustus, he agrees and says in reply:

"That sight will be as pleasing unto me,
As Paradise was to Adam, the first day
Of his creation."

And after having seen the sight of the Seven Deadly Sins Dr. Faustus says, "O, this feeds my soul." and adds afterwards :

"O, might I see hell and return again,
How happy were I then !"

Dr. Faustus knows that he cannot return from hell after having signed the bond with the Devil because the chief terms of the contract are that his soul will be snatched away by the Devil at the end of twenty four years, and it will be detained there for ever.

The dramatic significance of the sight of the Seven Deadly Sins is not only to divert but also to tempt the mind of Dr. Faustus further with the false joys and

benefits of the various sins such as pride, covetousness, wrath, envy, gluttony, sloth and lechery. Lucifer knows quite well that all human beings more or less suffer from the above mentioned vices or sins because they are all ingrained in human nature and no human being can avoid or conquer it without the grace of God. How many people in this world can conquer completely any of the instincts which lead them to indulge in pride, wrath, covetousness, envy, gluttony, sloth or lechery? Very few indeed. Lucifer further knows that Dr. Faustus who has been already tempted of his own accord to pursue necromancy in order to acquire unlimited knowledge and power can be further tempted or degraded by any of the Seven Deadly Sins, and consequently, his soul after death can be further damned in hell.

The scene of the Seven Deadly Sins has been borrowed from the old Morality plays of which the virtues and vices of human nature were common features and the dramatic purpose of which was to offer the audience a chance to draw their own moral conclusions from the behaviour of the various human virtues and vices. The present show of the Seven Deadly Sins is, therefore, a reminiscence of the old Morality plays, and it is intended to offer the audience a chance to draw their own moral conclusions from the behaviour of Dr. Faustus who will indulge in all the seven deadly vices under the influence of the Devil.

Q. 30. Discuss how far the Action of the play, 'Dr. Faustus' advances with the development of its characters.

Ans. By the action of a play we mean its progress in the development of the plot as well as of the characters. The plot of a play develops by the occurrence of incidents or events, by the creation of situations and also by the behaviour or action of the characters. So far the action

of the play, 'Dr. Faustus' is concerned, it has been pointed out by certain critics that the action rarely progresses, the characters hardly develop while situations seldom arise; and hence, on the whole, the reader or the audience feels that the action of the play 'Dr. Faustus' does not progress as much as it should. This is partly true and partly false. It is partly true because we notice in the play how 'Dr. Faustus', the hero of the story, argues within himself which vocation he should pursue in order to fulfil the hankering of his soul for the acquisition of knowledge and power. We notice also how he decides to pursue necromancy or magic because in his opinion, magic would give him unlimited knowledge and power. Then he proceeds to take the help of two of the most famous magicians who offer him guidance in mastering the art of magic. Dr. Faustus under their guides acquires some amount of knowledge and power with which he begins to experiment. Immediately next we find how on the strength of the power of magic he summons an evil spirit who promises to help him with whatever his heart would desire on condition that he signs a contract with the Devil (because magic or the black art is the science of the Devil). Faustus accordingly signs the contract. But then, immediately after the contract has been signed Faustus feels some amount of hesitation or pricks of conscience which make Lucifer (Devil) Belzebub and Mephistophilis (spirits of hell) appear before him and offer him some show for entertainment which divert or inspire his mind and urge him on to follow the art of magic for a period of twenty four years of his life.

Faustus then rides some chariot to fly through space in order to make a survey of the heavenly bodies and come to know something about the construction of the universe. Then he goes around the world, and while visiting Italy he enjoys some mischievous tricks at the expense of the Pope and the Cardinals of Rome and also at the expense of some poor creatures. All these excursions and adventures practically make up his short career of twenty four years; and at the end of his world tour, he returns

home and awaits his doom i. e. his death and the damnation of his soul in hell for ever. In the meanwhile, some Old Man and also the Good Angel and the Evil repeatedly appear before him in order to tempt or save his soul by either degrading his soul further or by urging him to repent and pray to God. Faustus's old pupils and friends fear that Faustus is lost for ever because he looks now very much dejected, keeps aloof from every body and constantly broods over his approaching doom, and actually during some fitful moments tries to stab himself to death. But the better voice in him urges him to live, to repent and to pray to God for His forgiveness and blessings. But Faustus can neither repent nor pray to God. Mephistophilis gets another bond (a repetition of the first bond executed by Faustus in order to make sure that he does not repent or pray to God because repentance of the sinner and forgiveness of God can save the human soul from damnation in the hell and ever lift it up to heaven. After having reaffirmed his former pledge of allegiance to the Devil, Faustus makes certain performances of magic such as calling up of Alexander and his paramour and also of the world famous beauty, Helen, from the other world. For a short while, Faustus gets so much infatuated by the physical beauty of Helen that he enjoys her youth and beauty madly like an addict of wine and he is naturally, unaware of the approaching hour of his tragic doom. But with the striking of the clock time advances as fast as possible and Faustus too feels every moment that he will have to die exactly at twelve o'clock in the night and his soul will be snatched away to hell for ever by the Devil. All these fearful thoughts of eternal tortures in hell make Faustus most nervous, frightened or frantic—so much so that he tries sometimes to hide himself inside the earth, sometimes behind the clouds, sometimes in the ocean, and by turns, he tries to get mingled with all the elements of Nature but no body shelters him or accepts him because he is a great sinner. At last, therefore, he dies and his soul is snatched away to hell.

That is how the action of the play proceeds or progresses, the plot develops and the character of at least Dr. Faustus develops. Of course, there are certain intervening comic scenes and also the scenes of scholars and Faustus's pupils which do not advance any way the action of the play. Some of the comic scenes, as has been pointed out by us, were interpolated into the play by certain editors for the entertainment of the audience; otherwise they have very little connection with the play. Therefore, in our opinion, inspite of certain adverse comments, the action of the play surely progresses although slowly and within a comparatively smaller field, which possibly has prejudiced the minds of some of the critics against the development of the plot or of the characters. Of course, in none of the plays of Marlowe's except in 'Edward II' there is any question of development of any other character except that of the hero.

Ellis Fermor has very nicely traced the progress of the action of the play and has remarked, "We can trace six main episodes in the play, roughly equivalent to six acts, followed by a catastrophe. In the first scene, Faustus surveys his position and makes the choice that begins the action and sets the play moving towards the crisis. In the next, he takes the next significant step and summons Mephistophilis as he had determined in the scene before. Still his mind is rising in its purpose and its desires. In the third great scene comes the crisis, the selling of his soul, with the vacillation attendant upon a crisis leaving uncertain which way the action will move. In the next scene of importance, Faustus's regrets begin and the evil powers double their efforts and triumphs so that the action, instead of swaying to and fro in balanced conflict, now sets downwards. The choruses and the next few scenes represent, as far as we can judge them, a period during which Faustus exploits the resources of the universe. It is a period also of disintegration and of loss of ideals after the upward movements of the first three scenes; even the approach of the end fails to rouse him. The last struggle of the good forces fills the next scene where

the Old Man pleads with Faustus as the two Angels had done in the first half, and where the forces of evil make their most strenuous effort and gain their final triumph. This period of contest ends, as did the first, with the signing of the bond, and the whole is sealed by the apparition of Helen. The fight is over now and the movement rushes down to the catastrophe of the last scene in which there is only suffering and no action.

"In the first part of the play, then, Faustus's mind reaches out eagerly to the new worlds before him, in spite of an occasional check from the suggestion of the Good Angel. In the second part, his tendency is to react from this and to repent, but he is checked and dragged back unwillingly to ruinous courses by the same spirit that had urged him on in the first part. Thus the castle is in two parts, with the triumph of evil sealed in each case by the signing of a bond. In the first, Faustus is brought at length to throw in his lot with the evil forces and loosen his bond on the good; in the second, he is brought to despair of the good and so give himself over wholly to the evil. When the first has been accomplished the downward action sets in; the catastrophe follows immediately upon the second."

The progress of the action of a play depends upon the construction of its plot and also upon its evolution. Some of the critics have found fault with the construction of the plot of 'Dr. Faustus,' and hence, with the progress of its action. We quote below the remarks of Levin which indicate the flaws in the plot construction of the play and which should explain why the action of the play is hampered :

"How grandly all is planned ! Goethe's appreciation of 'Dr. Faustus,' as recorded by Grabb Robinson, must refer to its conception. In its execution, it adheres somewhat too faithfully to the undramatic sequence of the 'Faust-Book.' The opening scenes are necessarily explicit in underlining the conditions of the part ; but, as a result, the play is half over before the document is ratified and

Faustus can start out upon his adventures. Out of the 1485 lines in the 1604 Quarto 791 have gone by before he leaves Wittenberg for Rome. The 1616 Quarto augments the ensuing scenes and links them loosely together with allusions to the Papal-imperial struggle. But both versions move anti climactically from the Pope and the Emperor to the Duchess of Vanholt and the trivial incident of the grapes. This in the text of 1604 concludes a scene which commences at the Emperor's court and includes midway the buffooneries of the Horse-Courser. Faustus is well advised to pause for an instant and meditate on the restless course of time. Such drastic telescoping seems to indicate an acting version constrained by the narrow resources of a touring company. It is divided into fourteen continuous scenes whereas the text of 1606 is subdivided into twenty scenes, which are distributed among five acts. Viewed in outline the plot is perfectly classical in its climatic ascent: the conjuration of Mephistophilis, the compact with Lucifer, the travels to Rome and elsewhere, the necromantic evocations, and the catastrophe. Faustus's rise is hard to truncluate than the careers of Marlowe's other heroes, because each worldly step is a spiritual lapse. Examined more technically the play has a strong beginning and an even stronger end but its middle action whether we abridge it or hombist it out with Rowley's hack work is unquestionably weak. The structural weakness however corresponds to the anti-climax of the parable: it lays bare the gap between promise and fruition between the bright hopes of the initial scene and the abysmal consequences of the last. As the outline of the character is grand the execution is abrupt and tearful.

Q. 31. Discuss how far 'Dr. Faustus' is Marlowe's greatest and most personal tragedy.

Ans. 'Dr. Faustus' is Marlowe's greatest and most personal tragedy in the sense that it treats a great psychological theme, and also that it offers the reader and the audience a great moral lesson. But what is this great psychological theme? It is the theme of the great struggle of a human soul that has the noblest ambition of acquiring unlimited knowledge; but as knowledge is power and as that power is a positive evil if knowledge is abused or misused, so Dr Faustus who pursues false knowledge i. e. necromancy, in a bad manner, pays the severest penalty in the form of mental disquiet and unrest throughout and till the end of his life. This is the greatest lesson of human ambition, the noblest sermon on the vanity of human wishes and on the wages of sin which is, of course, the abuse of knowledge. Marlowe abuses knowledge and hence, the power he acquires by this abuse is the power of the devil and not the power of God who delights not in mere material prosperity and physical strength or brute supremacy or in sensuous indulgences to which Dr Faustus surrenders himself completely and to which therefore there is a bitter reaction in the form of moral degradation, spiritual lapses, and incapacity for repentance or contrition or prayer to God.

'Dr. Faustus' is Marlowe's most personal tragedy because it depicts practically the life of Marlowe himself who had abjured the scriptures, disclaimed the teachings of Christ and ceased to believe in the blessings of God. Just as Marlowe lived for twenty nine years only so also Dr Faustus in the play lives for twenty four years only. Marlowe too like Faustus lived a life of recklessness and died too most miserably in a tavern brawl just as Dr. Faustus dies being tortured in body and soul by the agents of heaven and hell who represent the noble and the ignoble instincts or impulses of man and who do not allow him to have any rest or peace of mind unless and until he dies a miserable and most painful

death. Mark how Marlowe wants us to draw a great moral from the tragic end of Dr. Faustus :

‘Cut is the branch that might have grown full
straight,
And burned is Apollo’s laurel-bough.
That sometimes grew within this learned man.
Faustus is gone : regard his hellish fall.
Whose fiendful fortune may exhort the wise,
Only to wonder at unlawful things,
Whose deepness doth entice such forward wits
To practise more than heavenly power permits.”

Hudson briefly comments upon the moral lesson which is contained in the play ‘Dr. Faustus.’

“No finer sermon than Marlowe’s ‘Faustus’ ever came from the pulpit. What more fearsome exposure was ever offered of the punishment man brings upon himself by giving way to the temptations of his grosser appetites ? The reader having the victim’s frightful end before him, so filled with horror yet seeming true to nature, could nature be so tried strives to exclude those last agonizing cries from his mind, and, as he sadly closes the volume joins in the mournful monody of chorus:

“Cut is the branch that might have grown full
straight,
And burned is Apollo’s laurel-bough,”

Henderson points out how ‘Dr. Faustus’ is Marlowe’s greatest or most personal tragedy. He remarks, “To all intents and purposes, Marlowe stands before us on the stage in the person of the German Scholar who was known as an insatiable speculator. The play is worked out in terms of medieval theology, which still dominated a large part of Marlowe’s mind and imagination. The tragedy turns upon his intellectual rejection of Christianity and his emotional attachment to it. The following lines :

“Think’st thou that I, who saw the face of God,
And tasted the eternal joys of heaven,

Am not tormented with ten thousand bells,
In being depriv'd of everlasting bliss ?”

spoken by Mephistophilis, are really the most tragic lines in the drama—the realization of the full significance of this state of absence from God. It was also Marlowe's own private hell. These lines have the ring of intense feeling that characterizes Marlowe's utterance when his deepest and most passionate experience is revealed.

More than any other critic, Ellis-Fermor has dealt with the theme and the moral of the play. ‘Dr. Faustus’ and has remarked in that connection :

“It is the loss, then, of this sense of unity: of this harmony between his mind and the universal forces surrounding him, which is the essence of spiritual tragedy, and it is of a loss of this kind that ‘Faustus’ is the record. We feel in this play that the Protagonist (and the poet himself whom he so closely shadows) has lost his sense of secure contact; his lines of communications are broken. The central idea of the play is an idea of loss. The magic that Faustus practises is magic that has been practised since the beginning of the history of thought by those who have followed the wrong road and discovering it, have not known where to find the right. Knowledge and the pursuit of truth are hard, barren and often fruitless, if sought in the way that is not natural or spontaneous to the mind at the work. So Marlowe found, so Faustus. But let a man once turn his back upon this effort, and the world of dreams is rich, enthralling; there a poor scholar may be Tamburlaine and conqueror of the world; surrounded by images of such splendour that the eternal world is dim as though seen through a vial, by echoes so triumphant that the voices of that world come muffled and as from a distance. In this first discovery of this kingdom of the mind, man's pride dares God out of Heaven; for is not he himself a god, as securely throned. The way into this country is moreover made [peculiarly clear by the perception of the mockery of the conditions under which the game is played. For man's

career, free though it appears, is only that of an animal in a trap, the conclusion prearranged, the infinite is above man, a standard which he can never reach, failure to reach which, nevertheless, is its own pitiless punishment. Life is a game at which man must be caught sooner or later because it is implicit in the rules of the game that he should fail sooner or later. The gulf between man's nature and his ideals is unbridgeable. The whole process is gigantic intellectual cheat. The reason may hold out delusive hopes for a time but the conclusion was implied in the major premise. Man is doomed before he begins. Here is then Faustus's answer to Tamburlaine. It is to be found in the mood which initiates the action of the play :

"The sense that every struggle brings defeat
Because Fate holds no prize to crown success;
That all the oracles are dumb, or cheat,
Because they have no secret to express;
That none can pierce the vast black veil
uncertain"

Because there is no light beyond the curtain
That all is vanity and nothingness."

And while we listen to Marlowe, it is impossible to see an error in this picture. It is all true. It is complete and perfect within itself"

Q. 32. Explain and analyse the tragic conflict in 'Dr. Faustus.'

Ans. The tragic conflict in 'Dr. Faustus' is the psychological struggle in the hero of the play. But what is this struggle due to? The Renaissance spirit of the hankering for unlimited knowledge; the lust for power, wealth, sensuous enjoyments urges Dr. Faustus to find out some outlet for the fulfilment of his hankerings just as

similar instincts and impulses urge the heroes of Marlowe's other plays—'Tamburlaine' and 'The Jew of Malta.' Dr Faustus does not know in the beginning which particular branch of study would fulfil his ambition. That is why, in the very beginning of the play we find him arguing within himself the advantages and the disadvantages, the possibilities and the impossibilities of the various branches of study such as medicine, law, theology etc. We find him at least deciding to study necromancy or magic probably because he has already heard about the world fame of the two great magicians—Valdes and Cornelius. He accordingly sends for these two magicians and consults them whether the art of magic can fulfil his lust for unlimited knowledge and power, and when they assure him of the fulfilment of his ambition he undertakes to study magic under their guidance. But then, Dr. Faustus in his heart of heart feels that magic or the black art is an art of the Devil, and that although it can perform many tricks, yet its aim is not to give real knowledge or power but on the other hand it degrades the human soul as it has been degrading in the past all persons whoever happened to take up the study of alchemy or magic or the black art.

After having studied the art of magic and also after having seen a little bit of the wonders that magic can perform. Dr. Faustus makes a pact with the Devil who is the monarch of the art of magic, and that for twenty four years he will enjoy all the powers of the art of magic, whether for earning him unlimited knowledge about the universe or for establishing his supremacy over the whole human world or for securing him unlimited wealth and all sorts of sensuous pleasures, after which his soul will be snatched away to hell for eternal damnation. This idea of damnation is a kind of superstition from which the whole human race has been suffering from time immemorial, and naturally, Dr. Faustus in spite of his advanced education and knowledge cannot be free from this superstition. That is why, as soon as he signs the bond with the Devil he begins to

feel the pricks of his conscience which from time to time make him uneasy even while he is enjoying all the fruits of his study of the art of magic. These pricks of conscience appear sometimes in the guise of the good and the evil angels, sometimes in the guise of an old man, while at other times, in the form of warnings and threats and persuasions of Mephistophilis.

The tragic conflict or the psychological struggle is at its highest pitch when Dr. Faustus has nearly completed his twenty four years of enjoyment of all sorts of all privileges granted by the art of magic. We notice near about the end of play how on the one hand Faustus tries to forget the pangs of his guilty consciousness by enjoying the youth and beauty of Helen, while on the other hand, he becomes too keenly conscious of his approaching doom when he will have to die and his soul will be snatched away to hell for eternal damnation. The tragic conflict has been brilliantly sketched by the dramatist in Dr. Faustus's passionate address to Helen and also in his frantic appeal to the elements of Nature and the heavenly bodies for granting him shelter and a hiding-place so that while dying his soul may not be in the possession of the Devil.

This horror of the Devil, this fear of damnation in hell is nothing but an expression of a guilty consciousness which is partly due to a traditional superstition and partly due to surfeit and disgust that follow all kinds of excesses in the enjoyment of the bodily pleasures and material comforts and privileges.

We quote below the opinions of three eminent critics upon the tragic conflict in 'Dr. Faustus.'

Nicoll remarks, "All previous dramas including 'Tamburlaine' had dealt with single-minded individuals. If a struggle in the heart of the hero was introduced, that struggle normally took the form which is to be seen in the Morality plays—the struggle being symbolized by conflicting bodies of minor characters. In 'Dr. Faustus'

Marlowe attempted something new—the delineation of a struggle within the mind of the chief figure. This struggle is certainly somewhat primitive in its expression but it is a forecast of those inward characteristics towards which drama in its development inevitably tends. Faustus in this respect is unquestionably the greatest tragic figure in sixteenth century literature outside the work of Shakespeare.

Ellis-Fermor remarks about the same tragic conflict in *Dr Faustus* : "In Marlowe's great tragic fragment the conflict is not between man and man for the domination of one character over another, or in the interaction of a group of characters. But as in 'Æschylus' 'Eumenides,' the protagonists are man and the spiritual powers that surround him, the scene is set in no spot upon physical earth but in the limitless regions of the mind and the battle is fought not for kingdoms or crowns, but upon the question of man's ultimate fate. Before him lies the possibility of escape to spiritual freedom or a doom of slavery to demonic powers. Thus and in such terms is staged the greatest conflict that drama has ever undertaken to present."

Hudson remarks in this connection, "No finer sermon than Marlowe's *Faustus* ever came from the pulpit. What more fearsome exposure was ever offered of the punishment man brings upon himself by giving way to the temptation of his baser appetites? The reader having the victim's frightful end before him, so filled with horror yet seeming true to nature, could nature be so cruel, strives to exclude those last agonizing cries from his mind and as he sadly closes the volume joins in the mournful monody of the Chorus

"Cut is the branch that might have grown full
straight,
And burned is Apollo's laurel-bough,"

Q. 33. Give a critical estimate of 'Dr. Faustus' as a play.

Ans. We have already pointed out that Marlowe came under the influence of Machiavelli the most well known social and political writer and thinker of the 16th century in Italy. As the result of this influence Marlowe tried to present to us certain heroes or leading characters in his plays that cast to the four winds all the moral codes, religions or theological conceptions of the Middle Ages for the fulfilment of some of their new instincts which were generated by the Renaissance movement and which chiefly took the form of hankering for unlimited knowledge, unlimited power and unlimited wealth and sensuous enjoyments. Dr. Faustus, in the play of the same name is one of such heroes who shows his hankering for unlimited knowledge and power and who on that account studies necromancy and makes a contract with the infernal spirits for the fulfilment of his hankerings.

The Renaissance brought about many revolutionary changes in the ways of human thought and action, human ideal and achievement. For example, the worldliness took the place of asceticism; slavery to religious or spiritual dogmatism gave place to rationalism; conventional morality was discarded and in its place came free enjoyment through the senses; revival of Learning led to the study of the classics i. e. ancient literature of Greece and Rome; individualism became the chief characteristic of human thought, action and personality. Marlowe endowed Dr. Faustus with the new ideas which he imbibed from the onrush of the Renaissance that came to England from the continent of Europe. Faustus is therefore nothing but a reflection of Marlowe's own personality just as the heroes in his other plays are similar reflections of his own personality, his own views and thoughts, his personal longings, aspirations and ambitions. Marlowe's Faustus is a personality that delights and prides in all acts of impiety sensuality, and criminality because he is an embodiment of

Marlowe's own desires, impulses and instincts to achieve perfect freedom of the body and the soul alike. Marlowe's egoism is as it were, thrust into the character and personality of Dr. Faustus. The delineation of the great hankering for the impossible and elevation of the misdeeds of the hero from a new feature of Marlowe's dramatic art.

Before Marlowe came into the dramatic field, the English drama bore the stamp of traditional morality, and as such, it denounced and condemned criminal or immoral acts. But Marlowe has made a necromancer i. e. Dr. Faustus a sort of a demi-god in the eyes of the audience or the reader. Then again, Marlowe made a distinct departure from the medieval tragedy, which was a tragedy of exalted persons like princes, monarchs and emperors; he has made, on the other hand, ordinary human individuals as the heroes of the tragic plays. Dr. Faustus in an ordinary German doctor and alchemist. Then again, in the classical or medieval drama the hero dies or grievously suffers at the end of the play due either to the force of circumstances or to Fate or to some serious flaw in his character. In the ancient plays the tragedy is always a fall from prosperity to adversity, from vigorous life and activity to death, whereas in Marlowe's plays, the tragedy is due to a struggle of the hero against certain forces of nature which are too powerful for him and which ultimately baffle his ambitions and aspirations although he remains unconquered. Shakespeare also like Marlowe has shown this sort of triumph of his heroes even in their defeat at the end of the plays.

'Dr. Faustus' is probably different from other plays of Marlowe. In this play, the struggle of the hero is more psychological rather than physical, whereas in other plays the struggle of the hero is pitted against other minor characters. In 'Dr. Faustus' everything every change—every joy or sorrow of struggle takes place in the mind of the hero. This sort of a psychological struggle according to Marlowe, is of much greater interest to the audience than the physical struggle—a struggle against

other minor characters or against the forces of nature. In this respect 'Dr Faustus' resembles the old Morality plays but in it we can find some amount of unity between the Medieval and the Renaissance ideals. Marlowe undoubtedly came under the influence of Seneca, but then, he retained his own personality and originality in his dramatic art because he greatly improved upon the blank verse of Seneca although the bombast and grandiose speeches in 'Dr. Faustus' and other plays are traceable to Senecan influence.

In 'Dr. Faustus' as also in his other plays we can find the influence of the sixteenth century spirit of adventure travel and colonization. Sir Walter Raleigh in his essay, 'The Influence of the English Voyages on the Sixteenth Century Poetry and Imagination' has remarked, 'Without the voyagers Marlowe is inconceivable. His imagination is wholly preoccupied with the marvels of the world and his heart possessed by the new-found lust of power. The tasks that Dr. Faustus assigns to his serviceable spirits might have been studied from the reports of travellers :

I'll have them fly to India for gold,
Ransack the ocean for orient pearl,
And search all corners of the new-found world
For pleasant fruits and princely delicates,
I'll levy soldiers with the coin they bring,
And chase the Prince of Parma from our land,
And reign sole king of all the provinces

'Dr. Faustus' as a play became very popular not because of its "Mighty line" or blank verse nor because of its plot-construction, but because it reflected the spirit of the Renaissance—the spirit of adventure, travel and colonization—which filled the minds and inspired the hearts of the Elizabethan people.

Of all the scenes in 'Dr. Faustus', the last scene is the most dramatic in its effect because of the passion, emotion and imagination of the expressions which

Malowe puts into the mouth of Faustus, who cries out in agony, fear, repentance and despair :

“Now hast thou but one bare hour to live,
And then thou must be damn'd perpetually !
Stand still, you ever-moving spheres of heaven,
That time may cease, and midnight never come;
.....or let this hour be but
A year, a month, a week, a natural day,
That Faustus may repent and save his soul !”

The above lines and a few more which Faustus utters in the last few moments of his life are most memorable and probably unparalleled in the history of dramatic literature, because they possess the sublime beauty of human imagination, the passion of human thought and emotion, the tragic tension of the human mind that labours most acutely under the storm and stress of fear and terror, sorrow and despair.

‘Dr. Faustus’ is undoubtedly an improvement upon Marlowe’s earlier plays. F. S. Boas points out this improvement, “Dr Faustus marks an advance upon ‘Tamburlaine’ in many ways. The verse moves with less tumultuous energy, but it is fiercer and lighter with more varied and subtle cadences. The power of characterization has ripened, for Faustus is a more complex and human figure than the Scythian conqueror while Mephistophilis, unlike any of the subordinate character in the earlier play, has an independent interest. In point of ethical significance there is notable progress, for sin works out its own Nemesis and thus the catastrophe of the drama is in vital relation to conduct, not utterly divorced from it, as in the case of Tamburlaine.”

We quote below extracts of opinions on ‘Dr. Faustus’ from some of the eminent modern critics of the play :

R. S. Knox says, “Dr. Faustus culminates in three great emotional moments. The first is the reappearance of the Old Man whose words bring Faustus to despairing repentance and who is followed by the watchful

Mephistophilis. The second is Faustus's cry of ecstasy as he gazes on the beauty of Helen of Troy, for whose love he will again willingly forget the peril of his soul. And finally, there is the death scene. The subdued talk of the Scholars as they bid farewell and go to pray is a masterly prologue to the overwhelming passion of Faustus's last hour. With the entry of the Chorus and his simple solemn comment the play is rounded to that quite ending which great tragedy demands."

Felix Schelling remarks, "As we have it, 'The Traic History of Doctor Faustus, is little more than a succession of scenes, void of continuity or cohesion, except for the unity of the main figure and the unrelenting progress of the whole towards the overwhelming catastrophe. And yet, broken too so that it is, there is a grandeur beyond description in this conception of the lovely grace-abandoned scholar, in whom the promptings of remorse betray alone the touch of human weakness whose inordinate desire for power and knowledge rather than mere gratification of appetite, have impelled to the signing of his terrible compact with the Evil One, and whose mortal agonies have in them a dignity which not even the mediæval conception of hooved horned devilry could destroy."

Oliver Elton says, "In the 'Tragical History of Dr. Faustus,' the poetry soars up at each of the crises—the temptation, the bargain, the reward, and the penance. The scenes with Mephistophilis are the first in the old drama that appeal to the intellect. The Good and Evil Angel of the Moralities, here become projections of the warring elements in the soul of Faustus. For it is his soul that suffers. In his last speech, one of the summits of our poetry, the motif is the dreadful rapidity of time. The clock mends its pace as his pulses quicken. 'Dr. Faustus' contains the purest essence of Marlowe's genius."

Elis-Fermor remarks, "Faustus' remains there as an almost unmatched record of spiritual tragedy in a medium capable of isolating the spiritual elements of

life. In Marlowe's great tragic fragment the conflict is not between man and man for the domination of one character over another, or in the interaction of a group of characters. But as in AEschylus, 'Eumenides' the protagonists are man and the spiritual powers that surround him, the scene is set in no spot upon the physical earth, but in the limitless regions of the mind, and the battle is fought, not for kingdoms or crowns, but upon the question of man's ultimate fate. Before him lies the possibility of escape to spiritual freedom or a doom of slavery to demoniac powers. Thus and in such terms is staged the greatest conflict that drama has ever undertaken to present."

Ifor Evans remarks, "If 'Tamburlaine' shows the will to power in the face of material obstacles, 'Dr. Faustus' examines the inner, more introspective and spiritual consequence of such a quest. The play is not wholly successful. Its opening speeches, in which Faustus barter his soul, are magnificent, and the closing presentation of the final hour of retribution reaches a depth of pathos which Marlowe never equalled. The weakness lies in the middle scenes, some of which are crude, grotesque, and even farcical—so inadequate indeed that some have doubted Marlowe's authorship."

J. H. Ingram says, "No finer sermon than Marlowe's 'Faustus' ever came from the pulpit. What more fearsome exposure was ever offered of the punishment man brings upon himself by giving way to the temptation of his grosser appetites? The reader having the victims frightful end before him, so filled with horror yet seeming true to nature, could nature be so tired, strives to exclude those last agonizing cries from his mind, and as he sadly closes the volume joins in the mournful monody of the Chorus :

"Cut is the branch that might have grown full
straight,
And burned is Apollo's laurel-bough,"

E. A. Baker remarks, "This great symbolic tragedy deals with a theme which was part, not only of the author's inner experience but of the very stuff which nourished the Renaissance spirit. The pride of intellect, by which both the Faustus of Marlowe and the Lucifer of Milton fell, was the subtlest and most dangerous temptation of the age. After wandering for centuries through the mists of ignorance, man found himself once more before the tree of knowledge. There, within his reach, burned like a thousand lamps the coveted fruits of his desire, but there too coiled about the roots lay old serpent still unconquered, still thirsting for his soul's blood."

Professor J. A. Symonds remarks, 'Marlowe's tragedy *Dr. Faustus* is without a plot without a female character. It is not even divided into acts and the scenes with the exception of the first three and the last two, might be transposed without material injury to the plan yet the closer we inspect it, and the more we study it, the better shall we learn that he has given a great tragic unity to the drama, that he has succeeded in drawing a modern work of art from the chaotic medieval matter. This unity is in *'Faustus'* in his protracted vacillation between right and wrong and conflict between curiosity and conscience. *Dr. Faustus* is more nearly allied in form to the dramatic poems of our own days which present a psychological study character to the reader than any other work of our old theatre. Marlowe concentrated his energies on the delineation of the proud life and terrible death of a man in revolt against the eternal laws of his own nature and the world, defiant and desperate, plagued with remorse, alternating between the gratification of his appetites and the dread of a God whom he rejects without denying. It is this tragic figure which he drew forth from the substance of the tale, and endowed with the breath and blood of real existence. He traced the outline with a breadth and dignity, beyond the scope of the prose legend. He filled it in with the power of a great poet, with the

intensity of life belonging to himself and to the age of adolescent vigour. He left us a picture of the mediæval rebel, true in its minutest details to that bygone age but animated with his own audacious spirit no longer mythical, but vivified, living personality.

Percy E. Pinkerton remarks, "Faustus is the portrait of a soul struggling and fearfully failing to seize all knowledge and all pleasure. The poet has given the picture with bold strokes, has handled the German legend in his own powerful, fearless way. Yet it is not the philosophical, not the teaching element in 'Faustus' which attracts us now. The play touches us, I think, by the quality of its poetry by the magic of such lines as these commencing :

"Have not I made blind Homer sing to me"

"Or of those in the apostrophe to Helen :"

"Was this the face that launch'd a thousand ships,"

For the fine emotion then, for the *ébranlement nerveux* produced by these passages and by the whole dreadful death scene, we must value this weird tragedy; they alone are sufficient to blind us to some serious defects."

A. C. Swinburne says, "Of all great poems in dramatic form it ('Faustus') is perhaps the most remarkable for absolute singleness of aim and simplicity of construction, yet it is wholly free from all possible imputation of monotony or acidity. Few master pieces of any age in any language can stand beside the tragic poem—it has hardly the structure of a play—for the qualities of terror and splendour, for intensity of purpose and sublimity of note."

John Hampden remarks, "It was a profoundly religious man, tortured by doubts and fears and an overwhelming sense of loss that he seized upon the story of Faustus, and made it the tragedy of his own inner life. In the play Faustus is not an individual at all; he is a symbol of Marlowe's mind—of the mind of every man who has struggled and agonized as Marlowe did when he

had lost the faith of his youth and had not yet found the new faith of his last years. To such men a sense of harmony with the spiritual powers which move in all created things is the very breath of life; if they lose that sense their universe crumbles, and there is nothing left but darkness and despair. And as Mephistophilis the outcast Marlowe also is a soul in torment :

“Think’st thou that I, who saw the face of God,
And tasted the eternal joys of heaven,
Am not tormented with ten thousand hells?

Helen Rex Keller says. ‘Marlowe’s ‘Dr. Faustus’ is rather a tragic poem than a drama, consisting of only four teen scenes without any grouping into acts. It is remarkable for singleness of aim and simplicity of construction, though there is plenty of variety and incidents. The passionate and solemn scenes are very impressive and the final tremendous monologue before Lucifer seizes Faustus’s soul, is surpassed in all the range of tragedy.’

Charles Lamb remarks. ‘Marlowe is said to have been tainted with atheistical positions, to have denied God and the Trinity. To such a genius the history of Faustus must have been delectable food, to wander in fields where curiosity is forbidden to go, to approach the dark gulf near enough to look in, to be busied in speculations which are the rottenest part of the core of the fruit that fell from the Tree of Knowledge. Barabas, the Jew, and Faustus, the Conjuror, are offsprings of a mind which atleast delighted to dally with the interdicted subjects. They both talk of a language which a believer would have been tender of putting into the mouth of a character though but in fiction. But the holiest minds have sometimes not thought it blamable to counterfeit impiety in the person of another, to bring Vice in upon the stage speaking her own dialect, and themselves being armed with self-confident impunity, have not scrupled to handle and touch that familiarity, which would be death to others.’

Q. 34. Consider 'Dr. Faustus' as a religious play.

Ans. If religious experience forms the main theme of a play it can be called a religious play. 'Dr. Faustus' is one of the very few religious plays in English literature. It is a drama not primarily of external action but of a spiritual combat within the soul of a man, waged according to the laws of Christian world order.

Miracles and Moralities are usually considered religious plays; but strictly speaking they are not so because these older forms of drama do not deal with individual religious experience. They are illustrative plays and didactic plays, and their purpose is to teach Christian doctrine and Christian ethics. Occasionally there may be in them genuine religious experience but it is limited to just a scene or parts of scenes. The theme treated in Miracle and Morality plays, is the theme of Fall and Redemption. The central figure is a Human Being, his varying fortunes, as he passes from childhood to old age, supply the incidents and his ultimate destiny crowns the action. Around him are grouped virtues and vices; at his elbow are his Good and Bad Angels, while at the end waits Heaven or Hell to receive him according to his virtues and the mercy of God. The merits were commonly minimized to emphasize the mercy with happy results in the interests of the play. If a struggle in the heart of the chief character is introduced that struggle is normally symbolized by conflicting minor characters. Miracles and Moralities influenced Marlowe to some extent. In 'Dr Faustus,' Marlowe attempts something new; the delineation of a struggle, within the mind of the chief figure. This struggle is somewhat primitive in its expression, but it is a foretaste of those "inward characteristics," toward which, Prof Vaughan has pointed out, drama in its development inevitably tends. Faustus in this respect is unquestionably the greatest tragic figure in the sixteenth century literature. Once more we are offered the stock devices of the Moralities, the Good and Bad Angel, the Devils, the Old Man, the Seven Deadly

Sins, Heaven, Hell and the carefully pointed moral in the end. Traces of the older tradition can be seen in Dr. Faustus. The Devil of the older plays has undergone a metamorphosis in Marlowe's imagination and becomes the gloomy and sinister Mephistophilis, who is much more complex and poetic character than the rather elementary devil adopted from earlier tradition. In Marlowe this pageant and the other appearances of the Devil are not just for the entertainment, they possess psychological and dramatic value. The Good and Bad Angels also show much development from their predecessors in the Moralities. The two Angels have very great symbolic value. They represent not merely the forces of good and evil fighting in the external world for the soul of man, they also externalize the conflict in man's heart. These features in Dr. Faustus link the play to the tradition of what are technically called religious plays.

Its theme is a religious one in a rather negative sense. It is not the gaining of an experience through religion but the losing of a spiritual kingdom through the violation of religion, that forms the subject matter of the play. Marlowe makes use of the traditional Christian framework of faith to give definite dimensions to his plays. The conflict in the play is between this framework and the individual's attempt to transcend or violate it. Ever since his Fall, Man has been fascinated by knowledge and power not just, as a means to a good life, but as ends in themselves. Knowledge for the sake of knowledge, knowledge for the sake of power, and power for the sake of power wield over the heart of man an irresistible fascination. For attaining the end, he is willing to make any sacrifice. In the Middle Ages magicians were regarded as the conscious servants of the Powers of Darkness. They stood outside Christian life and therefore were Jews and Mahometans. It was usually by means of contracts with the Devil in which Jews were frequently supposed to have acted as brokers—that in a number of medieval legends, men were said to have obtained a full command over the objects of those passions, which, it was the task of the Christian religion to

repress or repeal. It is this dangerous tendency that religion tries to keep in check. Against the Devil's magic the Christian Church is not deemed to be powerless. Her spells are more potent than those of the Prince of Darkness ; her magic outshines with its whiteness the Black Art of her adversary. Church offers to man a code of conduct and a scale of ethical values which are subject to a scale of spiritual values. Once the revelation is accepted the aim of life becomes clear and the means to it definite. The Church tries to keep people true to this aim and subject to this ethical code. The Church guides man and never leaves him without a protector because outside the fold Lucifer is prowling about. Evil is lurking in a thousand subtle forms to catch hold of sheep that stray from the fold. Therefore, with its revealed faith and its wisdom of centuries, experience, Church tries to keep man safe. Her holy officers and her blessed sacraments offer a sure refuge against the assaults of the Enemy ; Guardian Angels hover round those trust in their care, the Saints vouchsafe their protection to the pure, and their aid to the penitent ; and the Mother God mediates between the sinner who prostrates himself at the feet, and the Divine Wrath provoked by his guiltiness. If man wants to venture into the mysteries of a more audacious spiritual life, the Church is ready to help him with all the power at its command. But the Church has certain definite boundaries of faith and of values beyond which, it will not let man go. This is more or less the religious framework that Marlowe presents in this play.

There has always been a tendency in human heart to venture beyond the boundaries set by religion. Man has been tempted to explore the unknown to conquer it if possible, to give his ego the thrill of going beyond the limits of the known. But this is a dangerous tendency and more often it leads to bad than good. The divinely inspired person transcending the church and preaching against its dogmas is not unusual. There are a few examples of such people in history. But there are many more examples of those who venture into the unknown inspired by their own ambition and egoism and are

annihilated by the Powers of Darkness. It has always been impossible to root-out such tragic aberration.

Marlowe's Faustus is a man to whom
 "Yet all experience is an aitch wherethro'
 Gleams that untravell'd world, whose margin
 fades

For ever and for ever when I move."

He is unwilling to accept the limits of human nature and earthly existence. He wishes to conquer all that his unfettered imagination fancies. Religion with its stern message, that man is a sinner and the reward of sin is death, offers no solution to his problem. He feels frustrated at the shortness of life granted him and before death overtakes him wants to fulfil his dream. There is in normal life no short-cut to glory and Faustus's problem will be solved only if there is a shortcut. The Powers of Darkness are ready to offer this to him and Faustus pledges his soul to the Devil. There is a fierce but pathetic struggle in him between his ambition and his fear, between his devil-infected ego and the still small voice of conscience nurtured by traditional religion. In this struggle Faustus becomes more and more desperate, more and more gross, more and more evil. Nevertheless, the refinement of classical scholars do not forsake him completely. Even he, who enjoys Homer's poetry, becomes capable of enjoying the pageant of Seven Deadly Sins. Intellectual refinement is shown incapable of safeguarding moral sense. Memories of faith that he discarded troubles him frequently, but instead of awakening genuine religious feeling in him, they serve only as instruments in the hands of despair. His creator inspires him with his own Bohemian joy in mere pleasure, his own thirst for fresh sensations, his own vehement disregard of restraint—a disregard which brought Marlowe to a tragic and unworthy end. But as in mockery, he degrades him with unmanly and ignoble qualities that excite our derision. His mind is pleased with joys, that would amuse a child, at the conclusion of an almost incredible trivial show of the Seven Deadly sins, he exclaims,

"O how this sight doth delight my soul !"

Of a moral sense independent of the dread of punishment he knows nothing. Four times the Good Angel suggests to him a return to the right ; once an Old Man warns him ; twice Mephistophilis that which might fairly have bid him pause ; twice at least his own conscience advises repentance. Yet only on two occasions, is there any real revolt and then, only because his cowardice has been enlisted on the side of righteousness by the sudden thought of the devils that will tear him in pieces. In proof of this we see his hesitation scared away by the greater terrors of a present devil, Lucifer, clothed in horror or a threatening Mephistophilis. In his vacillation we see, not the noble conflicts of good and evil impulses, but an ignoble tug-of-war between timidity and appetite. It is the beauty of Helen of Troy that completes his downfall, for her sweet embracings extinguish in him all desire to repent of his vow to Lucifer. After the dazzling vision of the classical Beauty, comes the avenging wrath of God, the devils and hellfire of the church. It is, nevertheless, in the opposition of these two worlds—the Classical and Christian—both which seemed to have claimed him equally, that Marlowe reached the highest flights as a poet, the final soliloquy of Faustus being the most lyrically intense single passage in the whole range of English Drama.

The two terms that are brought into conflict, are law and lawlessness in the widest sense of the terms. The law is a religious law and the lawlessness is the uncontrolled development of the evil. Development in the right lines, under the right guidance, leads to a state of bliss, whereas the development that follows its own vagaries, leads to spiritual anarchy which is but another name for evil. In Faustus we do not find anything that is basically abnormal or evil, but that which is a part of life i. e. love of knowledge and power becomes the goal of life and then naturally abnormality intrudes and the carcereous growth of evil steadily destroys the healthy tissues of life. The religious experience that is portrayed

in the play is this conflict between good and evil. It is religious because man is basically a moral and spiritual being and anything that happens to any part of his personality is bound to affect this moral code of his being, which is his cal being. Wynne observes, "We look on at a tremendous conflict waged between will and circumstance between right and wrong or we watch the gradual decay of goodness by the action of a poisonous thought introduced into the mind."

In the voices of the Good and Bad Angels in the encroaching fear in the increasing corruption in the despair that strangles a pitiful repentance in the egoism that includes all the experience and yet raises its ambitious head we find a profound study of conflict between law and desire religion and scepticism traditional deep rooted fears and the eternal love for new experience. Marlowe's periodic struggle with himself and therefore Faustus' words are so impassioned and genuine. It was not possible for Marlowe's scepticism to withstand unflinchingly the presence of tradition and education. That is why the drama is Faustus' life set within the framework of orthodox religion and it poignantly recaptures the doubt and fears of Marlowe of the Renaissance poet inspired by dreams of glory of the Renaissance intellectual tossed between humanistic scepticism on one side and a religion he cannot reject on the other side. It is the irony of fate that the Cambridge boy who reached Cambridge to qualify himself for the clerical career through the bounty of Archbishop Parker had earned his degree and turned his back on the church and became the worst enemy of it. In the Tragedy of Dr Faustus the author deals with occult power the power which Satan offered our Lord upon the mountain top. Tragedy is an isolating experience. It is the struggle of the soul with an object that cannot be removed and Marlowe, whose mind struggled fearlessly with the greatest obstacles a man can propose to himself, was possessed by a real tragic genius.

In spite of his employing medieval machinery and crudely personifying Conscience and Temptation and

Temptation in the archaic figures of the Good and Bad Angels, the hell Marlowe portrays is essentially spiritual; he depicts hell as a phase of mental suffering infinite in its scope and duration. Mephistophilis with mordant irony explains this conception to Faustus immediately after he has signed the bond to surrender his soul. In medieval tragedies death was depicted as mere physical horror or the end of existence. In Marlowe's tragedies it becomes the loss of active and glorious living, the negation of individual power, the expiring struggle of the drama of life; its last defiance and its most irresistible appeal to pity and terror. Marlowe's tragedies deal not merely with life or death, of a bloody crime, or a reversal of fortune, but with the heroic struggle of a great personality doomed to inevitable defeat. Tragedy in his hands thus becomes not the presentation of history or myth, or events of any sort, but the presentation of the passionate struggle and pitiful defeat of an extraordinary man. Death comes to all Marlowe's tragic heroes, but the kernel of his dramas lies rather in the struggle of a brave human soul against forces which in the end prove too great for it. The medieval conception of tragedy was distinctly moral one; drama has to show this falling into adversity and thereby inculcate a didactic lesson. There is no moral of this sort in Marlowe's play. The interest centres wholly on the personality of the hero and the pleasure derived from the drama comes from watching that personality, comes from the sense of greatness, which, that personality brings with it. His main conception of serious drama—Renaissance virtue battling on to success and falling unconquered by fate is at the root of all the seventeenth-century tragic activity; only Shakespeare made his figures more human and stressed more the fatal flaw in the greatness of their characters. All his heroes are essentially poets in their nature, for they are all reflections of Marlowe's own personality. He seeks to conquer the impossible in drama, to find the complete expression for all his hopes and desires, and he can put the same passion into the ambition for earthly dominion, for power over the intangible, for limitless revenge.

Magic is to Faustus what a crown was to Tamburlaine, gold to Barabas or companionship to Edward. The fall of these men echoes the fall of the angels, that tragedy of tragedies which brought original sin and consequent suffering into the world. "They (Marlowe's heroes) are evil men intent on evil deed. They appeal to our sympathy, only in misfortune and disaster; in more fortunate circumstances they run counter to moral laws and excite a mixture of admiration, horror, and even contempt"—Thoinike. Faustus is pledged, as was Barabas, to pull down christian churches. From the negative commitments of his Atheism he moves on to the positive explicit of his Epicureanism, when we see him at the court of the Holy Roman Emperor. When Faustus excommunicated himself by signing the deed, his own blood was ominously reluctant to flow. Faustus is denied the blood of Christ, the only thing that could save him, because of his own denial. 'The heavy wrath of God', as the Good Angel admonishes, is now on his head; and his diction grows scriptural echoing the Prophets and the Apocalypse as he vainly thinks of hiding from the 'ireful brows of Jehovah.' The weakness of Dr. Faustus appears exactly where Tamburlaine is strongest. In spite of his prodigious boasting and his callous indifference to suffering Tamburlaine, appeals to us most powerfully as the right titanic figure for a world conqueror, his soul is ever above his body, looking beyond the victory of today to the greater conquests of the future. there is nothing sordid or commonplace about him. Tamburlaine gathers golden fruits. Faustus plucks burries from the topmost boughs. Faustus is lacking in one thing-- moral passion. His achievement is so little, and what is to be achieved so great. It has always been man's folly to imagine that the more he gets, the greater and happier he will be. Faustus like everyone forgets the distinction between the quality and quantity. But in his desire for omnipotence, in his hankering after experience, in his chafing against human limitations there is greatness.

Why does Faustus, who believes in God, who knows his religion well, forget that it is assured him redemption through Christ? Why does he see only law and not love? This play does not directly deal with this question. But it seems quite likely that whereas the intellect can grasp the fact of sin and death, the mystic doctrine of Christ's sacrifice is meaningless to the rational sceptical mind. But for all his scepticism Faustus is at heart a believer or he would have been a poor material for a drama. There is a conflict in his heart between a christian conscience and a pagan passion of external conquest. There are moments when his manly fortitude or the blindness of heroism can't safeguard him from fear. He cannot dismiss eternal damnation as a trifle. Contrition, prayer, repentance: what of them? he has wondered. he has resolved to renounce his magic, and been distracted by his Evil Angel. Later when Good Angel persuades him, he tries to repent, but his heart is so hardened that he can scarcely utter such words as 'salvation,' 'faith' or 'heaven.' What was worse for Faustus, he was no ordinary sinner; he was like Marlowe himself, that impenitent and wild miscreant, whom Elizabethan preachers termed a scorner. Far from denying sin or its wages, death, his course of action was prompted on their inevitability. This led him not to fatalism, but an extreme act of the will—namely the commission of an unpardonable sin, a sin against the Holy Ghost.

In the treatment of this theme Marlowe follows the traditional pattern. There is the stern and frightening doctrine of original sin. There is the picture of the death waiting for the sinner. There is the awful figure of God the Judge looming in the background. There are the sinister figures of devils actively interfering in human lives. All the traditional elements of christian religion are here. But there is one thing lacking, that is the picture of Christ. The Redeemer or the loving saviour is mentioned on a few occasions in the play. But he seems to have exercised no power over Faustus' imagination. The sterner doctrine of the Jewish faith is what

seems to have impressed the mind of Faustus. To Marlowe the central doctrine of Christianity was not at all appealing. The entire story of Christ in its theological aspect might have seemed to him nothing more than a happy dream. When death is the end, the value of life cannot be measured on a spiritual scale. It is purely a matter of earthly achievements. This despair in the heart of Marlowe is there in its fullest degree in Faustus. Hence he ignores love, ignores Christ, takes no consideration a short life tyrannised over by a frightening God. Hence he seeks escape and so much in his despair that the Devil becomes a welcome companion to him. This enables us to see the two sides of Faustus' ambition. One is ambition for ambition's sake, power for the sake of power and knowledge for the sake of an abstract intellectual passion. The other is an ambition as an antidote to despair. So in this spiritual class religion without love does not speak to the loveless heart. The heart of the sinner becomes incapable of communication with the divine. This interpretation of the theme is not satisfying to the heart of man because, if there is anything divine, it will step in to save the sinner. The story deserves a comparison with story of the Ancient Mariner. In the parched heart of Ancient Mariner love wakes up mysteriously, he blesses the sea snakes that he hated at first. He claims no merit for this but says that his kind saint took pity on him and enabled him to love. When Love wakes up redemption begins. There is no room for such a miracle in Marlowe's play. There the sinner sins knowing what he does, putting the whole force of his personality into sin and though warned by Mephistophilis himself, he persists in his course and at the end of twentyfour years of glory vitiated by fear and despair, he is called away to hell. The violator has been crushed and the propriety of the violation of the laws disproved.

Kocher has pointed out that this gloomy Calvinistic doctrine of Grace, which taught that man is redeemed through the sacrifice of Christ if only he will have faith in God's mercy and repent of his sins, does not appeal to

the rational sceptical mind. Hence in the blaze of terror of his last soliloquy, Faustus cries out:

See, see, where Christ's blood streams in the
firmament !
One drop would save my soul, half a drop : ah,
my Christ !

Marlowe was perfectly aware of this doctrine of Grace but he shows that Faustus cannot repent because his heart is hardened with intellectual pride. As a result he can only see God as an enemy, as the avenging father figure. Neither the Old Man who makes a final attempt to save Faustus' soul, nor the Good and Evil Angels, are in the English 'Faust Buch'—the one symbolizing the promptings of his heart, the other of his intellect. The fact that he is not pre-destined to damnation, is shown by the fact that he always has the choice of repentance open to him right up to the last scene. Such is the theological frame work of drama. But we can also see it, like Prof. Ellis-Fermor, as a faithful revelation of a mind in transition between the two conceptions of the universe. As Faustus wavers between God and the Devil, so we may see Marlowe hesitating between the submissive acceptance of a dogmatic system and a pagan simplicity of outlook to which instinct and temperament prompted him. Marlowe's apostasy, according to this view lay in his final submission to the superstition of his contemporaries. Kocher is nearer the truth when he writes that however desperately he desires to be free—he was bound to christianity by the surest chains—hatred mingled with reluctant longing and fascination much akin to fear.

He never asks himself about love, never tries to explore the meaning of love, in the scheme of universe. Therefore the life and death of Christ holds no significance for him. He sees only the hard fact that man is a sinner and must die and he tries to make the best of a hopeless situation. If life is a cheat, if hell is every-one's predestined end, if man is doomed before he

begins, then a few years of absolute power and glory is something worth striving for. "In Marlowe's great tragic fragment the conflict is not between man and man for the domination of one character over another, or in the interaction of a group of characters. But as in Aeschylus', 'Eumenides' the protagonists are men and the spiritual power that surround him, the scene is set in no spot upon the physical earth, but in the limitless regions of the mind, and the battle is fought not for kingdom or crown but upon the question of man's ultimate fate. Before him lies the possibility of escape to spiritual freedom or a doom of slavery to demoniac powers. Thus, and in such terms, is staged the greatest conflict that drama has ever undertaken to present."

Marlowe's Faustus is a universal figure. he symbolizes man's egoism, his limitless ambition to enrich his personality through new experience and conquests. He also shows how all conquests are useless when the conqueror has no refuge in God. Faustus has the heroism that dares the unknown, that disregards the dividing line between good and evil. Marlowe's Faustus is not just a Renaissance sceptic tempering with forbidden things. He is in everyman; he is everyman. he is the personification of that tendency which makes man proceed against the warnings of danger and death. Faustus is a symbol of man's perennial problem. Man knows how to gain power but not how to deal with it. In Eve eating the forbidden Fruit and Prometheus stealing fire from heaven, there is this heroism—the ambition trespassing into the unknown, the longing for a satisfaction which disregards the distinction between good and evil. The men who perished in discovering new continents, the men who risked themselves to discover the potentialities of human nature, have something of this Faustian bravery in them. The Faustian tragedy also is in everyman whose power is too great for his moral sense to manage. "The magic that Faustus practises is magic that has been practised since the beginning of the history of thought by those who have followed the wrong

road, and discovering it have not known where to find the right"—Ellis-Fermor.

‘Dr. Faustus develops into a spiritual tragedy in the sense that external circumstances and events of the play no longer have any intrinsic value, but are significant only in so far as they enable us to understand Faustus’ spiritual state and to see what goes on inside his mind.” —W. C. Methuen. Faustus remains an almost unmatched record of spiritual tragedy in a medium capable of isolating the spiritual elements and preserving them unmixed with the other elements of life. Faustus’ self confidence when the wavering becomes a painful inner conflict, the growth of fearful despair, the increasing sense of loss, the hardening of his heart, and his inability to repent, are shown in the psychological precision. When he who naturally finds leisure in Homer’s poetry, is made to enjoy the pageant of sins, we can understand the corruption that has eaten into him. The dramatic details like the signing of the bond, the congealing of the blood and the appearance of Lucifer shows the comic significance of a soul’s fate. Marlowe’s comment upon Faustus’ career, is rich in autobiographical suggestion, and affords a rare revelation of mind, in reaction against its own former boldness of a high spirit, temporarily shaken into abjectness by spiritual fear.

Marlowe is treating this very profound religious theme in a simple but powerful manner. The emphasis is always on the traditional faith and conflict in man’s heart. But strictly speaking the treatment of the theme does not conform to the highest standards of tragedy because in the conflict between Good and Evil, Good is always ailing and weak. The balance is tilted in favour of evil from the very beginning. The play is more a study of the growth of spiritual evil than of a combat between Good and Evil. ‘Dr. Faustus’ shows that Marlowe can write with genuine yearning of Paradise lost. We may say of Marlowe, what the Florentine said of Dante this man has been in hell. As we broadly interpret that

concept, many men have been there; but few have mastered the terrors and returned to communicate that mastery.

For all its dangerous speculation on a forbidden subject, Marlowe brings his drama to a perfectly orthodox conclusion. The chorus enters and gravely points the moral. The tragic doom of Faustus should warn the prudent against the practice of any unlawful branch of knowledge beyond its limit, which is not permissible by God. The supposition (put forward first by the Tübingen theologian Schickard as early as 1621) that the story of Faustus is a legendary fiction purely simply invented as a warning against practices of magic not altogether untenable, "Dr. Faustus" is not a great play yet it will never be forgotten. Though mis-managed, it has the elements of a tremendous tragedy. In discerning the suitability of the Teutonic legend for this purpose, Marlowe showed a far truer understanding of what tragedy should be of the superior terror of moral over material downfall than he displayed in his more successful later tragedy." J. H. Ingram says, "No finer sermon than Marlowe's 'Faustus' ever came from the pulpit. What more fearsome exposure was ever offered of the punishment man brings upon himself by giving way to the temptation of his grosser appetites? The reader having the victim's frightful end before him, so filled with horror yet seeming true to nature, could nature be so tired, strives to exclude those last agonizing cries from his mind, and as he sadly closes the volume joins in the mournful monody of the Chorus.

Cut is the branch that might have grown full
straight
And burned is Apollo's laurel-bough."

Q. 35 What is soliloquy ? What are the uses of it ? How does Marlowe employ this dramatic device in his play 'Dr. Faustus' ?

Ans. The soliloquy was a very important dramatic device used by the ancient dramatists. It is a speech made by a person to himself. That is to say a person talking to himself aloud, when he is alone, making a soliloquy. The soliloquy is thus an expression of secret thoughts and feelings. The soliloquy has been regarded as a technical device or convention of the drama used as a means of supplying information regarding the plot, as well as secret thought of a character—the assumption being that the soliloquizer is talking to himself, although in actual fact, he is addressing the audience. A soliloquy may produce comic or tragic effect—it may be amusing or tragically intense. First and foremost, the function of a soliloquy is self-revelation. In the case of persons who are deeply contemplative and who are more busy in the world of thought rather than action, it is difficult to understand their motives. The dramatist under such circumstances makes them speak out their inmost thoughts, so that the consistency between their characters may be perceived by the audience. The soliloquy, then, as Hudson has rightly observed, is the dramatist's means of taking us down into the hidden recesses of a person's nature, and of revealing those springs of conduct which ordinary dialogue provides him with no adequate opportunity to disclose. He cannot himself direct them as the novelist does. He, therefore, allows them to do the work of dissection on their account. They think aloud to themselves and we overhear what they say "It will be agreed that in listening to a soliloquy we ought never to feel that we are being addressed And in this respect, as in others, many of the soliloquies are masterpieces. But certainly in some, the purpose of giving information lies bare, and in one or two the actor openly speaks to the audience." A. C. Bradley.

In Elizabethan drama every dramatist has made full use of the technique of soliloquy. It is usually put in the following uses.

(1) To give information about the past—in may be incidents in the past. or thoughts and feelings which developed in the past, that form the theme of the soliloquy. For example Faustus' first soliloquy is not prompted by that particular occasion; it sums up his life and thought up to the point.

(2) The soliloquy gives information about incidents that cannot be shown on the stage. Very often short dialogues are used for this purpose, but the soliloquy also helps.

(3) To give information about the motives of a character—to describe the speaker himself or other characters. e. g. Edmund speaking about his motives and ambitions and plainly describing himself a villain, Iago's comments on himself.

(4) To reveal a character in an indirect and suggestive manner. He does not plainly state that he is a villain or a good man but through a soliloquy like 'To be or not to be,' the reader is enabled to understand the soul.

(5) To reveal an experience or state of mind. e. g. the soliloquies of Faustus almost narrate his inner conflict. The last soliloquy gives a direct experience of an eternal moment in time—as is experienced by the speaker. For this direct transference of experience the soliloquy with its lyrical powers is the best medium.

(6) Sometimes in Elizabethan drama there are certain abrupt changes in a character and as these cannot be shown through action that has to be expressed in soliloquies. e. g. A villain suddenly repenting and becoming a goodman, or a man falling out of love and suddenly falling in love with another person. As these changes have little to do with the organic texture of the drama, they depend upon the artificial medium of the soliloquy.

(7) To state the moral. Faustus' last soliloquy, while a true piece of psychology is also a statement of the moral of the play. Othello's soliloquy also serves the same purpose.

Shakespeare has employed soliloquy (A) as a device for telling the story (B) as a means of analysing the psychology of a character (C) for producing a ludicrous (amusing) effect, (D) for tragic effect. Soliloquies in Shakespearean drama serve many purposes. One is to enable us to get an insight into the workings of mind, especially of a complex character. Sometimes, certain characters like Hamlet are seen in heart searching. But in the case of Iago ; the soliloquy is dramatically essential since the double-faced villain is always on the stage with his mask of honesty. In fact if he had not been condescending enough to take us into his confidence what should we know of him ? His soliloquy is to us a real eye-opener. With that key Iago unlocks his heart. He gives the impression that he plays and all the time watches his own performance. This business of watching himself accounts for his soliloquies. In these we hear him assign to himself the part of his role that he is to play next. With Iago, the soliloquy serves a threefold purpose--to adumbrate his schemes, to indulge in a little introspection and to take the audience into his confidence. "With Shakespeare soliloquy generally gives information regarding the secret springs as well as the outward course of the plot : and moreover, it is a curious point of technique with him that the soliloquies of the villains sometimes read almost explanations offered to the audience"—Bradley. e. g. Aarons speeches in 'Titus Andronicus', Richard's in 'Henry VI Part 3' and Edmund's in 'King Lear.' The variety of purpose for which Shakespeare has utilized the soliloquy is really remarkable. Shakespeare's soliloquies reveal the most intimately personal thoughts of the characters, and form an inseparable part of the plays. They have been employed to contribute to characterization and action, and are not merely lyrical outbursts introduced by way of ornamentation.

Marlowe also makes use of this dramatic device in his plays. His 'Dr. Faustus' contains a few soliloquies of which the first and last are the most important. In the first scene of the play witness the temptation to which Faustus is exposed by his intellectual pride which

leads him into a bargain with the Devil, in the second half of the play we are shown his agonized struggles to escape damnation. The opening soliloquy is not just a moment's outburst, but it telescopes Faustus' mental processes of a much longer duration. He examines every subject he has studied and finds each not wanting. He is not at all satisfied with his degree or doctorate. He is not that 'low man' who, seeks a little thing to do sees it and does it. He is that 'high man' who aims at a million though he might miss it by a unit. He wants to attain perfection. Long years of hardwork are turning into ashes. In spite of all his scholarships he remains as any other human being. Paltry things had deluded him for many years. The study of Aristotle is of no use for him for to argue well is, after all, the end of logic. Philosophy is odious and obscure. He has no time to spare for vainglorious metaphysical meditation. The study of medicine will not enable him to confer immortality upon human lives. Both law and physic are petty paltry things. Theology, which is the basest of all, is equally repulsive for it teaches that the wages of sin is death. Faustus has hoped that the subjects he had studied would lead him to the end of all knowledge. But now he realizes that arduous search after knowledge leaves one nowhere. The sense of futility becomes all the more bitter in the context of his stern religion which warns him of the inherent sin in man and the possible death at the end. Thus the first speech of this Wittenberg scholar expresses his disappointment and discontent with all his achievements. He has mastery over every subject, yet he feels he has to master a lot more. Everything leads to the dead end. "yet art thou still but Faustus and a man." The predominant mood of the first scene is that of a man who awakes from a dream of mountain tops to find himself still in the plains or of a man who, having reached the mountain top, is more than ever oppressed by his earth-bound nature by the making distance of the skies towards which he had seemed to be climbing. He has longed to surpass human limitations to get to the secret of things, to rise to glory. Scholarship the best of all means has let him down. Added to this dismal failure, there is

something worse, the feeling of despair. He believes that a 'sound magician is a mighty God'. Magic opens to man a world of profit and delight, of power, of honour, of omnipotence. Faustus readily promises to give his soul for the power to command Mephistophilis and control elemental spirits for twenty four years. Yet the futility of this final aberration is revealed in the very scene in which the promise is made, Mephistophilis cannot satisfy him.

Lest we should suppose that his choice has anything heroic in it, that he is deliberately accepting a terrible debt of eternal torment in exchange for what necromancy can give, we are informed that he has no belief in hell or future, that to him men's souls are but trifles. Deep down in his conscience he has a fear of 'damnation' which only makes itself felt, however, in unexalted moments. Such thoughts are set aside as mere old wive's tales, in the triumphant hour of his signing the contract. With curiosity and longing, then, he enters, unshudderingly into a bargain that will give him what he seeks. We can readily discover from his own lips, what that is. He exults over the prospect of having spirits to do his bidding,

"I'll have them fly to India for gold,
Ransack the ocean for orient pearl,
And search all corners of the new found world
For pleasant fruits and princely delicates;
I'll have them read me strange philosophy,
And tell the secrets of all foreign kings;"

His imagination catches fire and many other things also his fancy pictures:

"I'll have them wall and Germany with brass,
And make swift Rhine circle fair Wertenberg;
I'll have them fill the public school with silk,
Wherewith the students shall be bravely clad;"

For a moment his enthusiastic outlook upon limitless capacity wakens in him a desire for military glory; he would be 'great emperor of the world,' he would pass the ocean with a band of men.

"I'll levy soldiers with the coin they bring,
And chase the Prince of Parma from our land,
And reign sole king of all the provinces;"

But from what we know his subsequent career, he never attempted to win such renown.

In the third scene of the first Act we see Faustus conducting the conjuration lonely, at the best of the two world famous magicians, Valdes and Conclious. The first outcome of his magical practice is Mephistophilis a grim and gloomy figure, the lieutenant of his general Lucifer. In the first Scene of the second Act, again Faustus is seen soliloquising to himself, when his conscience pricks him. The pictures of God and Belzebub flash through his mind with the speed of ligh'ning. He feels that his heart is hardened to repent. In order to avoid his deep despair he tries to divert the attention of his mind: he takes a journey abroad in a charriot pulled by the dragons. He studies astronomy and astrology, plays cheap tricks with the ecclesiastical dignitaries, keeps the Holy Roman Emperor dumbfound by raising the spirits of the late Alexander the Great and his paramour and works wonders in the castle of the Duke of Vanholt and at last makes the classical Beauty pass through the stage. But yet the fear of death and damnation haunts him wherever he goes and whatever he does. The rapture of the lost man finds utterance in some of the most exquisite lines that ever came from the pen of Marlowe. Faustus exclaims Helen appears on the stage :

' Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium ?
Sweet Helen, make me immortal with a kiss.
Her lips suck forth my soul : see, where it flies !
Come, Helen come, give me my soul again.
Here will I dwell, for heaven is in these lips,
And all is dross that is not Helena."

There remains with him till the very end, some of the graces of intellect and imagination, some human values, the ecstasy and excitement of hell, the affection-

ate regard of fellow scholars, the love of music and poetry—all these graces of mind and heart are like flashes of light revealing the art of the gloom of the tragedy. These graces are useless when the source of life is dried up. In spite of all his achievements the fall of this man is very great. There are moments when his manly fortitude or the blindness of his egoism cannot safeguard him from agony and fear. The twentyfour years of glory and glamour, of pomp and splendour, of wealth and power, of opulence and omnipotence are thus elapsed and it is time for him to surrender his soul to his lord Lucifer. At last, when the last moment comes, Faustus is alone in this universe face to face with eternal damnation. He now realizes, what is it to be lonely cut off from man and nature and God. There is not even the slightest possibility of being saved from eternal damnation.

Marlowe excels in scenes of agony. After the dazzling visions of classical Beauty comes the avenging wrath of God, the devils and the hell fire of the church. It is, nevertheless, in the opposition of these two worlds—the classical and christian—both which seemed to have claimed him equally, that Marlowe reached the highest flights as a poet: the final soliloquy of Faustus being the most lyrically intense single passage in the whole range of English Drama. Never did Marlowe's genius for both keeping true to his source and gloriously transfiguring it, display itself more irresistibly than in the last hour soliloquy that he built on the foundation provided in the English Faust Book. No other scene strikes to the reader so heart-rending as the last scene which contains Faustus' famous soliloquy. The scene opens significantly with a dialogue in prose, which has come down to us as Marlowe's. Old memories stir within the mind of Faustus at the sight of his friends. He turns to them as any common man would turn to his fellowmen for sympathy. His fellow scholars stand around him trying to console him. But Tragedy is an isolating experience. The fellow scholars must leave him to his solitude as the friends of

everyman desert him on his way to the grave. Faustus is advised to look up to heaven and trust in God's infinite mercy. But Faustus knows that his offence can never be pardoned. The serpent that tempted Eve may be saved, but not Faustus.

Dream quickly gives way to reality, and the verse vividly reflects the change. First there is a line of monosyllables broken by quiet pauses; then the pent up agony finds expression in turbid and broken rhythms. No where in the whole range of Marlowe's work is there a shaper contrast to the normal movement of his lines. The superb imaginative power of the passage further deepens its artistic significance. Faustus is left alone with but one bare hour to live and the conflict of feeling within him shows itself now by a direct and simple line wrung from him by the imminent horror of the end, and again by a sudden flight of poetic fancy, the oppression of his overcharged emotion,

"Ah, Faustus

Now hast thou but one bare hour to live,

And then thou must be damn'd perpetually!"

Within this one hour inordinate thoughts flash through his mind—full of his own thoughts and feelings Marlowe comprises this one hour into a soliloquy of fifty-nine lines. In these fifty-nine lines we see the different moods of Faustus' character. At the zero hour Faustus wishes to live a few more years in this world so that he may be granted a few more chances to repent: He earnestly entreats for the 'ever-moving spheres of heaven' to stand still so that 'time may cease, and midnight never come.' He requests the sun, 'the Fair Nature's eye' to 'rise, rise again, and make a perpetual day.' He longs for the elongation of the last hour to 'a year, a month, a week a natural day' so that 'Faustus may repent and save his soul!' Never did his classical ardour leap into such a startlingly miraculous flame as when Marlowe puts into the lips of the doomed Faustus the invocation of the poet of the,

"Amores as he lay with Corinna by his side,
O lente, lente, currite noctis equi."

He sincerely behests the horses of the night, who drag the chariot of time, to proceed very slowly. Despite his cherished wish he feels the continuous movement of stars over which, he is absolutely powerless. All his requests fall on deaf ears and as it is truly said 'time and tide wait for no man,' time goes swiftly. Then with the swift transition, in which to the Renaissance dramatist there was nothing incongruous, comes the cry of the sinner whom the Crucified has died to save,

"O, I'll leap up to my God!—Who pulls me down?
See, see where Christ's blood streams in the
firmament
One drop would save my soul, half a drop : ah,
my Christ !"

A mirage of blood the blood of Christ, as Faustus supposes flickers before his eyes. Then there is a rapid change of vision. He sees God frowning angrily upon him; and now he quotes, not Ovid, but the Bible.

"Mountains and hills come, come and fall on me,
And hide me from the heavy wrath of God!"

He turns again to Nature, prays to the hills to fall and cover him, to the earth to gape and harbour him, to the stars reigned at his nativity' to draw him up 'like a foggy mist'. Again he exhorts the clouds to take him up and spit only his limbs upon the earth so that his soul may ascend to heaven. The half hour strikes : spent with agony, he pleads for a respite the voice dies away into a moan.

"Oh, God,
If thou wilt not have mercy on my soul,
Yet for Christ's sake, whose blood hath ransom'd
me
Impose some end to my incessant pain."

Time is his chief enemy. There is no escape from death. Dauntless ambition is now guided by despair. He

cannot dismiss the eternal damnation as a trifle. He curses himself, his master Lucifer, and then the very persons who engendered him. With great contempt he scorns himself and tells his soul that it should rest in hell a hundred thousand years,

“Let Faustus live in hell a thousand years,
A hundred thousand, and at last be sav’d !”

In this last interval his mind wanders off to a fanciful speculation about the Pythagorean doctrine of metempsychosis. He would have been happy, had the Pythagorean theory, the theory of the transmigration of souls, been applicable to him, as it is in the case of other animals. He is pouring out the curses of despair when midnight strikes, and as the thunder peals and the lightning flashes around him, one last gleam of poetry lights up his dying utterance :

“O soul, be chang’d into little water-drops.
And fall into the ocean, ne’er be found !”

At the dead of midnight when the whole world enjoys the warmth of soothing sleep. Faustus bids farewell to all and starts his eternal journey alone. When the devils come to claim their victim, he vainly pleads that he will ‘burn my books !’ So some twenty years later, another magician, Prospero, drowns his books, breaks his staff and ‘Bury it certain fathoms in the earth’. The fiends rush in upon their prey and Faustus pass from human view with a sharp convulsive wail, hideous in its realism :

“My God, my God, look not so fierce on me !
Adders and serpents, let me breathe a while
Ugly hell, gape not ! come not Lucifer !
I’ll burn my books ! Ah, Mephistophilis”.

In contradiction to the specious grandeur of Faustus’ apostrophe to Helen, his last words are an inner revelation, the excruciated agony of a lost soul. It is now too late for vaunting or pleading; it is Marlowe’s occasion to develop the less characteristic mode of lamentation;

and he does so with the utmost resourcefulness, timing and complicating his flexible rhythms to catch the agitation of Faustus' tortured mind. It is hard to think of another single speech even in Shakespeare, which demands more from the actor or offers no more. Time is the essence as well as the substance of the soliloquy. Its underlying contrast between eternity and transience, is heavily enforced, in this distinct by a slow succession of monosyllables, leading up to the rapid adverb, 'perpetually'; words of comparable significance, 'ever', 'still', 'forever', 'everlasting', abound throughout. Where Edward implored to gall up apace and hasten events, Faustus now bids the planetary system still. A humanist to the last he recalls a line from Ovid's 'Elegies'

· O lente, lente, currite noctis equi".

The utterance falls ironically, but not inappropriately from the lips of the scholar turned sensualist, the erstwhile lover of Helen of Troy. Soon it will be his turn to be tormented; and he is not armed, as the Old Man was, with faith. Suddenly he seems to visit an epiphany; 'see, see' he exclaims, 'where Christ's blood streams in the firmament.' The line echoes and answers Tamburlaine's final challenge, when he threatened to march against the powers of heaven, and set black streams in the firmament. The change of colour is emblematic of two opposing attitudes towards death; massacre for the man of war, sacrifice for the man of peace. Faustus is denied the blood of Christ, the only thing that could save him, because of his own denial. The 'heavy wrath of God' as the Good Angel admonished is now on his head; and his diction grows scriptural echoing the Prophets and Apocalypse, as he vainly thinks of hiding from the 'ireful brows of Jehovah.' The striking of the half-hour alerts him again to temporal consideration, both relative and absolute.

Nevertheless, the last soliloquy depicts the changing attitude of Faustus' mind. The change in spirit can be compared to the life of Marlowe himself. He feels to repent at the time of his death. He has visions of God

and Christ's blood. Yet he never wished sincerely to repent except when he became fully aware of the ensuing fall. Had he ever wished so, it was never too late. It seems quite obvious, that whereas the intellect can grasp the facts of sin and death, the mystic doctrine of Christ's sacrifice is meaningless to the rational sceptical mind as that of Dr. Faustus. But for all his scepticism, Faustus is at heart a believer: otherwise he would have been a poor material for a drama. There is a conflict in his heart between a Christian conscience and a pagan passion of external conquest. Faustus' last soliloquy is a shriek of agony bursting out from a lonely soul, face to face with all the terrors of the universe from which God has vanished. As the clock strikes twelve with thunder and lightning, the leaping demons enter to carry him off in terror he makes his last offer to burn his books, and his very last word is the shriek, "Ah, Mephistophilis!" He makes his definitive exit through the monstrous jaws of the hell mouth. That popular but obsolete property, which Marlowe resurrected from the mysteries, symbolizes pain and punishment more terribly than the sordid details of Edward's murder and more pitifully than the crude melodrama of Barbas' cauldron. Faustus has maintained that, hell is a fable and Mephistophilis has declared—in an unexpected burst of humanistic fervour—that man is more excellent than heaven. Dr. Faustus' worst mistake is that he confounds hell with Flysium.

This is a true soliloquy, the utterance of a tragic hero, who is overcome by a sense of desertion in the agnomy of his returning self knowledge, and his realization that he must carry on his struggle completely unaided. The tendency towards abstract thinking, which elsewhere marks Faustus' speeches, has been replaced here by the capacity to see spiritual abstraction in concrete terms as visible figures and actions, so that the spiritual conflict is transformed into something that happens before our eyes. It is true that the soliloquy opens with the conventional apostrophe to the heavenly spheres to stand still, and the appeal to the sun to go on shining through the night.

However, in this instance both appeals have their rise in Faustus' horror at the unstable passing of time. Desire and frustration of desire, aspiration and its violent disappointment, here affect the character of the language itself, down to the very movement of the sentence and the choice of diction.

For the depiction of the conflict and also of the other most important experience in Faustus' life, the dramatic device used is the rather crude one of the soliloquy. From the technical point of view the device may be crude. But Marlowe makes it suggestive and powerful. The competency of the first soliloquy, the poignancy of some of the other dealing with the conflict and the overwhelming power of the last soliloquy show, to what varied and wonderful uses the rather common device of the soliloquy could be put. Marlowe's dialogue, however, does not have the distinction of this soliloquy. In the first part of the drama the dialogue mainly serves to lead up to the soliloquies.

In all Marlowe's plays the death-scenes are specially memorable. Dido with Virgil's words on her lips, flinging herself into the flames; Tamburlaine gazing before his eyes close for ever on Zenocrates hearse and on the son, whom he has crowned as his heir; Barabas with his last breath hurling curses from the burning cauldron upon his enemies: the murdered Guise crying 'viva la messe; perish the Huguenots. Edward pleading in vain for his life to the assassins in the vaults of Berkely Castle—all these are haunting figures. But here in Faustus, Marlowe had to deal with the yet more tremendous situation of a man, conscious that by his own will he is on the very brink of eternal damnation.

The last soliloquy is an agonized shriek of pain. But in it the subtle psychology of desperate fear is presented in the most fearful terms. In the last scene Faustus is all alone and his final soliloquy is a cry of terror and agony, that bursts from a soul that sees heaven vanishing, earth powerless and hell approaching. With all the horror of the closing scene of the two tragic

purgative emotions, pity and fear, it is the former that has the chief mastery over us at the end. Faustus is hurled away to unending hell and last Chorus calmly announces that his life and death are a warning to all those, who temper with forbidden things. It is the note of pity that is heard in the three first lines of the Epilogue. The play closes with the chorus moralizing about the fate of Dr. Faustus in a calm detached manner :

“Cut is the branch that might have grown full
straight,

And burned is Apollo's laurel-bough,
That sometime grew within the learned man.”

If these lines were written by Marlowe, they have the ring of unconscious prophecy. Among the playwrights of his day, he was noted for his learning which was revered even beyond the circle of his friends. Apollo's laurel-bough that grew within him destined to put forth many a new and brave shoot. But within about a year Marlowe lay dead in Deptford and for him, as for his Faustus, the branch was cut for ever.

The striking of the clock, which comprises one hour into about five minutes is the only thing that lessens the effect of this scene for a modern audience, accustomed to the realistic production of plays : but we realize at once that Marlowe does not mean it, to be taken literally. He is concerned only to show that the last hour of life passes too terribly fast. The story of Faustus has fascinated the world; and Goethe the great German poet, whose ‘Faust’ likewise his masterpiece, paid a fine tribute to the play, upon which, it was based.

The last soliloquy is one of the best pieces of poetry in the whole range of English literature. Marlowe uses the greatest power of poetic creation and imagination. The images used in the last soliloquy are unrivalled by Marlowe himself. This soliloquy which gives expression to his own feelings and emotion stands unsurpassed by any other, as a poetic piece which makes Marlowe the greatest among the pre-Shakespearean poets and drama-

tists. "The last scenes of 'Faustus' are among the most pathetic and most grandiose in Renascence drama. They stand by themselves, distinct from all the rest of the drama. They are unsurpassable even by Shakespeare. Marlowe incapable of a complete masterpiece, yet had genius to reach, here and there, the sublime beauty which has no degrees. When Goethe took the same legend for the basis of one of the chief accomplishments of modern poetry, he could not eclipse the poignant greatness of his forerunner's scenes. He who did not know how the impious tremble, could not recapture that anguish of horror."—Legouis and Cazamian.

The play is not merely a study of ambition ; it depicts the tragedy of a human soul and the closing scene it achieves the end with a strength and intensity as yet unknown in English drama. Criticism is silenced when we reflect on the agony of Faustus' final soliloquy. Our sense is pierced by that last despairing cry of shriek ;

"Ugly hell gape not ! come not, Lucifer !
I'll burn my books !—Ah, Mephistophilis !"

Marlowe showed stupendous power in exciting terror and pity. So long as tragedy continues to have interest for men, time shall lay no hands on the works of Christopher Marlowe. His pages still pulse with ardent life, though he, who had showed such great presumption, is hidden now beneath a little stone. In all literature there are few figures more attractive and few more exalted, than this of the young poet, who swept from the English stage the tatters of barbarism and habited tragedy in stately robes ; who was the first to conceive largely and exhibit a soul struggling in the bonds of circumstance.

Characters in the Play

Dr. Faustus

The 'Chorus' in the play tells us that Faustus was born of parents of a base (low) stock (family) just as Christopher Marlowe was born of a shoemaker. He was educated at Wertenburg where he specialized in theology and won a doctorate (Ph. D. or D. Sc.) in the subject. He became too proud because of his scholarship, and as such, he ventured into unknown depths of knowledge, as the result of which he had a fall just as Icarus who went too near the sun while flying with waxen wings fell into the sea. Faustus also being too much inflated with his scholarship dabbled in necromancy or magic that brought about his ruin and tragic end.

In the very first scene of the first Act of the play we find Dr. Faustus sitting in his reading-room and arguing within him which subject he should pursue in order to attain unlimited knowledge and power. One by one he dismisses all subjects such as philosophy, theology, medicine, law and decides to study the black art or necromancy. He dreams of the unlimited powers which he will acquire as the result of his proficiency in magic. Mark how he talks within himself :

"These metaphysics of magicians,
And necromantic books are heavenly ;
Lines circles, scenes, letters, and characters;
Ay, these are those that Faustus most desires.
O, what a world of profit and delight,
Of power, of honour, of omnipotence,
Is promis'd to the studious artizan !
All things that move between the quiet poles
Shall be at my command : emperor and kings
Are but obey'd in their sev'ral provinces,
Nor can they raise the wind or rend the clouds;

But his dominion that exceeds in this,
 Stretcheth as far as doth the mind of man :
 A sound magician is a mighty god”:

In order to study the art of magic, Faustus consults the two world-famous magicians, named Valdes and Cornelius. But just before this consultation Faustus's conscience advises him to read the scriptures and not to study necromancy because magic is a damned art which degrades the soul of man. But the evil curiosity in Faustus tempts him to study magic. Mark how the evil instinct tells him :

“Go forward, Faustus, in that famous art
 Wherein all Nature's treasure is contain'd :
 Be thou on earth as Jove is in the sky,
 Lord and commander of these elements.”

Faustus does not listen to the voice of his conscience but falls a prey to his evil instinct and decides to study necromancy because he dreams of the untold wealth and power which he will acquire by the art of magic. Mark how he is intoxicated with the dreams and talks within himself :

“Shall I make spirits fetch me what I please,
 Resolve me of all ambiguities
 Perform what desperate enterprise I will ?
 I'll have them fly to India for gold,
 Ransack the ocean for orient pearl

.....
 I'll have them wall all Germany with brass
 And make swift Rhine circle fair Wertenberg :

.....
 I'll levy soldiers with the coin they bring,
 And chase the Prince of Parma from our land,
 And reign sole king of all the provinces”;

When Faustus has already decided to study magic, mark how Valdes tempts Faustus further :

“Faustus, these books, thy wit, and our
 experience

Shall make all nations to canonize us.
As Indian Moors obey their Spanish lords,
So shall the spirits of every element
Be always serviceable to us three;

.....
From Venice shall they drag huge argosies,
And from America the golden fleece
That yearly stuffs old Philip's treasury,

Cornelius also tempts Faustus with further dreams
of acquiring wealth and power :-

"The spirits tell me they can dry the sea.
And fetch the treasure of all foreign wrecks,
Ay, all the wealth that our forefathers hid
Within the massy entrails of the earth ."

After having studied the art of magic Faustus
succeeds immensely in his very first experiment as the
result of which Mephistophilis, one of the attendant
spirits of the Devil appears before Faustus to do his
biddings. Faustus feels very much encouraged with his
success and says himself :

"I see there's virtue in my heavenly words.
Who would not be proficient in this art ?
How pliant is this Mephistophilis,
Full of obedience and humility !
Such is the force of magic and spells :"

When Mephistophilis tells Faustus that before he
can completely command the spirits of the various
elements of Nature he must abjure the scriptures, Jesus
Christ and God, Faustus assures Mephistophilis that he
has already done so and that he has completely surren-
dered himself in the hands of the Devil. Faustus further
tells Mephistophilis that if he can get full freedom of
knowledge and power for a period of twenty four years
only he is prepared to surrender his soul to the Devil.

Before Faustus signs a contract with the Devil he feels the pricks of his conscience. The nobler voice of conscience advises him to give up the art of magic while the evil voice tempts him again with the drama of wealth and power and all sorts of sensuous enjoyments and advises him to forget God, Christ and the scriptures. When Faustus stabs his arm in order to get some blood to write the bond his blood seems to freeze. The significance of this is that the real instinct in Faustus is not altogether evil; there is yet some touch of good in him inspite of his study of magic; he is not yet completely fallen or degraded morally. Another significant thing Faustus notices in his arm—the words ‘Homo fuge’ or ‘Thou, fly away.’ These words are a sort of warning to Faustus that he must not pursue magic any further or sign any contract with the Devil. As Faustus feels slightly upset by these two warnings—the freezing of the blood and the mystic words ‘Homo, fuge’, Mephistophilis tries to divert Faustus’s mind by putting up a puppet show of the evil spirits that offers Faustus some crowns (gold coins) and some gorgeous costly garments. The bond is, however, executed by Faustus.

After the signing of the contract when Mephistophilis tries to give Faustus some idea of hell, that hell is a place of eternal tortures, Faustus refuses to believe in the reality of such place. Mark how Faustus talks slightly of hell and its tortures to Mephistophilis :

“Think’st thou that Faustus is so fond to imagine
That, after this life, there is any pain ?
Tush, these are trifles and mere old wives’ tales.”

The real psychology of Faustus at this stage is that he is now intoxicated with the dreams of power and wealth and sensuous enjoyments and naturally, he cannot and he is not prepared to think of the bitter consequences of all these evil rights and privileges which he would be enjoying in future by the exercise of the art of magic.

But in the second scene of the second Act we find Faustus saying to Mephistophilis :

"When I behold the heavens, then I repent,
And curse thee, wicked Mephistophilis,
Because thou hast depriv'd me of those joys,"

Immediately next to the above works, Faustus says, "I will renounce this magic and repent." At this psychological moment the voice of conscience again begins to prick Faustus. The good voice advises Faustus to repent and seek the pardon of God while the evil voice tells him that he is incapable of repentance and that God cannot help him any way. Faustus at this stage hangs between despair and sorrow, and yet he is tempted further on by the sensuous enjoyment which magic has offered him. Once again, therefore, he hardens his soul to stick to magic and think of Lucifer, the Devil only, and not worry at all about the future of his soul.

Mephistophilis explains to Faustus the construction of the universe, the location, the movement, the character of the heavenly bodies. But when Faustus enquires about the Creator of this mighty universe, Mephistophilis refuses to answer the question because Mephistophilis being a servant of the Devil cannot mention the name of God or say to Faustus that God is the Creator of this universe. At this moment again the Good and the Evil Angel intercede and try to persuade Faustus in their own ways to follow or discard and the art of magic and repent or follow further the black art. How pathetically Faustus cries to himself :

"Ah, Christ, my Saviour.
Seek to save distressed Faustus' soul !"

The Devil himself appears at this moment before Faustus and assures him that God or Christ cannot save him. Faustus for the time being feels probably awkward, and that is why, he assures the Devil (Lucifer) that he will not think of God or pray to him. The Devil in its turn tries to direct the mind of Faustus by putting up a show of the Seven Deadly Sins, which entertains Faustus sufficiently. The significance of this show of the Seven

Deadly Sins is to tempt Faustus further with the charm and splendour of pride, covetousness, wrath, envy, gluttony sloth and lechery to which all human beings play the victim readily. Faustus also confesses that the show of the Seven Deadly Sins has extremely delighted him or has fed his soul, which means that he has been sufficiently influenced by the glamour of the Seven Deadly Sins which are generally avoided by the virtuous souls.

In the beginning of the third Act, the 'Chorus' informs that Faustus goes into space on the necks of dragons in order to make a survey of the heavenly bodies and to learn something about the construction of the universe. Faustus then goes round the earth in order to see the various lands, oceans and cities. Last of all, he visits Rome and attends the holy St. Peter's feast. He plays some foul tricks upon the Pope and the Cardinals and even upon some of the menials because he bears a hereditary grudge against Papacy and Religion. We notice how ridiculously the Pope and the Cardinals behave when they are being tricked by Faustus and Mephistophilis in their invisible forms, how the Cardinals and other church dignitaries curse or condemn Faustus and Mephistophilis by means of the candle, the Bible and the bell.

After having gone round the earth and also having surveyed the universe when Faustus returns home he is being questioned by his scholar pupils and other people about cosmography and cosmogony and also about astronomy and astrology whose honest curiosity Faustus satisfies thoroughly and earns a world fame. He is feasted by Emperor Carolus the Fifth whom he entertains with the visions of Alexander and his paramour. He then entertains with his magic feats the Duke and the Duchess of Vanholt.

Last of all, in the Fifth Act Faustus feels again the pangs of his conscience and that is why the Old Man appears before him and reprimands him for dabbling in necromancy and urges him at the same time to repent and pray to God for His forgiveness. Mark how the words of

the Old Man and also Faustus's twentyfour years of indulgences in magic have their reactions upon his mind. and he cries out desperately and pathetically :

"Accursed Faustus, where is mercy now ?
I do repent ; and yet I do despair :
Hell strives with grace for conquest in my breast;
What shall I do to shun the snares of death ?"

When Mephistophilis appears before Faustus and rebukes him for thinking of repentance and God, Faustus feels again overwhelmed by the influence of the Devil. and he executes readily another bond by way of assurance of his loyalty to the Devil. After the execution of the second Faustus seems to be more degraded, and that is why, he craves the indulgence of having Helen, the imperial beauty of Troy, as his permanent mistress till he dies so that he can enjoy the beauty and youth of her limbs and forget all the pricks of his conscience. This is just the manner in which the great sinners and the criminals of the world try to have their consolation or forgetfulness for the time being believing all the while that they can avert the wages of sin, which unfortunately they cannot as Faustus too fails to avoid the eternal damnation of his soul in hell at the close of twenty four years of his voluptuous, reckless adventurous and wasteful life.

When we find Faustus conjuring up the spirit of Helen in flesh and blood and kissing and embracing her most emotionally and voluptuously, we feel as if our body and soul are also equally thrilled like those of Faustus by the consuming fire of the youth and beauty of that imperial and matchless paragon of Troy who actually led to the Trojan War and turned the city of Troy literally to ashes.

In the third scene of the Fifth Act we find Faustus most repentant and confessing all his sins to his scholar friends. His words are most significant when he speaks to the scholars : "But Faustus' offence can never be

pardoned ; the serpent that tempted Eve may be saved, but not Faustus." Then again, mark how he speaks in reply to the Scholars, who advise him to call on God and ask for His forgiveness, "On God, whom Faustus hath abjured ! on God, whom Faustus hath blasphemed ! Ah, my God, I would weep ! but the devil draws in my tears. Gush forth blood, instead of tears ! yea, life and soul ! O, he stays my tongue ! I would lift up my hands ; but see, they hold them, they hold them !"

Last of all, when the clock strikes eleven o'clock in the night, Faustus becomes most frightened, because just after one hour, he will have to die and the Devil will come to snatch away his soul for eternal damnation in hell. This fear of hell and its damnation makes Faustus frantic in his attempts to run away from the clutches of the Devil or to hide himself behind something -the clouds or the mountains. He appeals to the heavenly bodies so that they may stop their movements in their orbits and thereby arrest the progress of time in order to prevent the clock from striking twelve o'clock--the fateful hour of his tragic doom. He appeals to Nature so that his body may be turned into any of the five elements and his soul may mingle with the water drops of the rains or the ocean, or his soul may be consumed by the flashes of lightning or by the claps of thunder in order to save it from the hands of the Devil. In his most fitful moments of fear, anxiety and despair he tries to believe in the Pythagorean doctrine of transmigration of the soul so that his soul may enter the body of a bird or a beast in order to escape from the hands of the Devil. Faustus wishes even to be a common beast or even the meanest creature on earth but not fall into the hands of the Devil. Faustus seems to believe that it is the human soul alone which can be snatched away to hell for eternal damnation ; otherwise other lower creatures such as the birds and the beasts, the flies and the insects, the plants and the trees have no soul at all. But Faustus, unfortunately, fails to realize that man feels the existence of his soul so long he is alive but when he dies and when his body decomposes or mingles with the various

elements of nature, he has no such feeling or consciousness of soul. Then again, Faustus forgets that so long one is alive, one feels certain mental tortures which he calls the tortures of hell; otherwise when he is dead there is no question of any bodily or mental tortures; and therefore, the very conception of the human soul as against the soul of the universe is absent and fantastic. Mark how stupidly Faustus believes and speaks out his belief :

“all beasts are happy,
For, when they die,
Their souls are soon dissolv'd in elements;

But mine must live still to be plagu'd in hell.”
The clock strikes twelve and the Devil appears and snatches away the soul of Faustus to hell. That is how Faustus meets his tragic doom and pays the penalty for having pursued the black art for twenty four years of his life.

After having read the whole play, we feel most unmistakably that Doctor Faustus is no other than Marlowe himself, that Faustus's twenty four years of bodily enjoyments through all the senses is nothing but a reflection of Marlowe's own voluptuous life of twenty nine years which he lived on earth; we feel further that the whole personality of Faustus is a projection of Marlowe's self upon the dramatic canvas with all the moral and religious beliefs of the writer. The German necromancer is, therefore, the English playwright who fancies himself to be ambitious of acquiring unlimited knowledge and power like all other Elizabethans who were inspired by the Renaissance spirit and who therefore went out on long sea-voyages, in quest of adventure, wealth, and colonization or political supremacy.

Many of critics have pointed out that Faustus like his creator Marlowe is atheistic but we do not accept that view: we believe, on the other hand, that Faustus throughout the play struggles between old superstitious beliefs of the Middle Ages and the new conceptions of

man and God and the universe and also of the human soul as conceived by the new thinkers, poets, philosophers and scientists of the Renaissance period. If Faustus were, a positive atheist, he would have never feared the Devil, he would have never suffered from so much of mental tortures under the superstitious belief that he has a soul, that there is any sin in the enjoyment of sensuous pleasures or of material power, that the soul survives the body or that the soul goes either to heaven or to hell after the death of the body. Throughout the play we notice that Faustus suffers from the same doubts as we all suffer from, namely, whether there is actually any creator of this universe, whether man can attain perfect knowledge of the universe, whether there is any heaven or hell any where in the universe, whether there is any difference between virtue and vice, whether one can attain any kind of salvation by repentance and prayer, whether there is any after life beyond the grave, whether the human soul is immortal or mortal like all perishable bodies, whether there is any Devil or any such spirits of hell,

But with all the doubts and fears about hell and damnation in hell for the sinful souls on earth Faustus seems to believe in Christ and God as much as other superstitious human beings believe or as much as Marlowe used to believe. although Marlowe like other sceptics used to abjure the Scriptures and deny the existence of God and the human soul. We, therefore, take Faustus as a person that tries to dissolve his doubts of scepticism or atheism into theism or into any other positive faith such as Christianity which is as much full of superstitious beliefs as any other human religion, and which cannot satisfy perfectly the curiosity of the human soul for knowing the mysteries of the universe or for commanding fully the elemental forces of Nature. Faustus, in the beginning of the play, is a bold, defiant, adventurous spirit of the Renaissance, but at the end of the play, he dwindles into the same weak, nervous, cowardly superstitious creature of the Middle Ages; and that is why, we find him on the approach of his doom believing in Christ

and God and making such frantic attempts in saving himself from the clutches of the Devil. If Faustus could stick to his original defiant spirit till the last moment of his life, he would have been a much greater hero than he appears to be at the close of the play. There is no heroism of Faustus in crying out desperately :

“O, I’ll leap up to my God !—Who pulls me down?
See, see where Christ’s blood streams in the firmament !
One drop would save my soul, half a drop : ah, my
Christ !”

Then again, he cries out in fear of the wrath of God :

“and see, where God
Stretcheth out his arm, and bends ireful brows !
Mountains and hills, come, come and fall on me,
And hide me from the heavy wrath of God !”
Last of all, he cries out :

“O God,
If thou wilt not have mercy on my soul,
Yet for Christ’s sake whose blood hath ransom’d me,
Impose some end to my incessant pain.”

A character that believes in the blood of Christ as the ransom for all the sins of the human race, or that turns to God after having once abjured Him and the Scriptures, cannot be regarded as a strong character at all, although most of the scholars and critics have declared Faustus one of the most powerful characters in dramatic literature. These scholars and critics have probably been carried off their feet by the emotional and passionate expressions of Faustus while addressing the spirit of Helen and while appealing to the spheres of heaven and the elements of Nature at the last psychological moment of his approaching doom. Some of the scholars and critics have also mistaken Faustus for an atheist which also is not true because a confirmed atheist can never try to fly away from the Devil or seek the mercy of God or feel nervous at all to think of the horrors of hell, because an atheist does not believe in heaven or

hell, in God or Devil, in virtue or vice, in reward or punishment, in afterlife or this life, in the soul or the spirit, in repentance or salvation, in Christ, Buddha or Mohammad, in mortality or immortality of anything which he cannot perceive with his senses.

Mephistophilis

Mephistophilis is a servant to Lucifer, an angel who through his pride and insolence fell from heaven and became for ever the ruler of hell i. e. the Devil Mephistophilis is one of the unhappy spirits that along with Lucifer that conspired against God and that fell from heaven to be damned for ever in hell. Mephistophilis is a spirit that once saw the face of God and tasted the eternal joys of heaven but now he is deprived of all those blessings and is tormented with ten thousand hells. Mephistophilis like all fallen angels feels that the sight of God was a blessing and that God's presence was an eternal joy, but now that he is fallen into hell he feels keenly the lack of those blessings, and that is why, probably, he finds delight in seeing other human souls being equally deprived of the blessings of God by their insolence and pride. Mark how frankly he confesses to Faustus his love of God and his desire for the joys of heaven !

“Think'st thou that I, who saw the face of God,
And tasted the eternal joys of heaven,
Am not tormented with ten thousand hells,
In being depriv'd of everlasting bliss?”

It is a fact that all fallen creatures who have committed sins and crimes in their life ardently wish that other human beings also should commit sins and crimes and be fallen like themselves. It is also a fact that sinful creatures try their utmost to make others sinful who are good and virtuous just as a characterless woman always tries to tempt a man of character and not a characterless man. Mephistophilis too confesses to Faustus why he has appeared before him, why he has so readily responded to his call. He explains that because Faustus

was once a virtuous soul but now is fallen by his study of necromancy so Mephistophilis has come to tempt Faustus further with the sins and crimes of life so that Faustus too may be equally degraded and fallen like Mephistophilis and they have to suffer eternal damnation in hell. Mark how Mephistophilis speaks to Faustus in this connection :

“For, when we hear one rack the name of God,
Abjure the Scriptures and his Saviour Christ,
We fly in hope to get his glorious soul ;
Nor will we come, unless he uses such means
Whereby he is in danger to be damn'd.”

Mephistophilis is undoubtedly a spirit of hell a servant to Lucifer or Devil, a fallen angel cursed with eternal damnation in hell; but he is also nothing but the evil spirit of Faustus as of every other human being who is inclined to dabble in necromancy or any such forbidden art of science. Whenever Faustus wants to know something, to acquire some power or to indulge in any kind of sensuous enjoyment, Mephistophilis at once appears Faustus to do his biddings.

It is Mephistophilis who suggests to Faustus that he must sign a bond with Lucifer, and it is only then, that Mephistophilis can be a permanent obedient servant of Faustus. This signing of the bond means a permanent degradation of the soul of Faustus without which he can not get the services of Mephistophilis or can enjoy either power or wealth or any kind of bodily pleasure. The duty of Mephistophilis is merely to degrade the soul of Faustus and to tempt him with greater crimes and deeper sins, and that is why, he speaks to Faustus in the following strain :

“But, tell me, Faustus, shall I have thy soul ?
And I will be thy slave, and wait on thee,
And give thee more than thou hast wit to ask.”

Mark also how Mephistophilis helps Faustus with a piece of burning charcoal to melt his blood when it

freezes and ceases to flow for writing the bond. This readiness on the part of Mephistophilis is quite significant as the freezing of Faustus's blood is also equally significant. The blood of Faustus freezes for a moment because Faustus is inwardly a good man and that is why the frozen blood wants to prevent Faustus from signing the unholy bond ; while Mephistophilis melts the frozen blood with fire because he represents the inherent evil impulse in man that constantly tempts man to do evil deeds and that generally triumphs over the good impulse in man.

Mephistophilis represents the evil spirit in man that tempts man to do all sorts of evil deeds. When Faustus wants to know something about hell, Mephistophilis explains that hell is not outside the man but it is inside the mind of man, and therefore, whatever tortures of hell a sinful creature feels is all within him and not anywhere outside him. Mark how Mephistophilis explains the character or nature of hell to Faustus :

“Within the bowels of these elements,
Where we are tortur'd remains for ever :
Hell hath no limits, nor is circumscrib'd
In one self place; for where we are is hell,
And where hell is, there must we ever be :”

Milton has said in *Paradise Lost*, “Hell flies with Satan”, which means wherever a sinful creature may go he cannot avoid the mental tortures which follow invariably every act of folly or sin or crime or misdeed. Mephistophilis is, therefore, hell itself as Faustus or any other human being is also hell itself whenever he goes to do any evil deed. The tortures of hell are nothing but the pricks of conscience which every human soul feels whenever it goes to commit any evil deed.

Just as through the lips of Faustus so also through the mouth of Mephistophilis Marlowe speaks out his own views of God and Christ, heaven and hell, life on earth and life after death, mortality or immortality of the human soul, blessings of heaven and tortures of hell ect. Mark how Mephistophilis says about heaven :

“Why, Faustus,
 Thinkest thou heaven is such a glorious thing ?
 I tell thee, 'tis not half so fair as thou,
 Or any man that breathes on earth.”

Whatever Mephistophilis speaks about astronomy or any other science is nothing but Marlowe's own crude conception of various things, such as, the heavenly bodies, the planets, the stars, the sun and the moon. When Faustus wants to know about the Creator of the universe, Mephistophilis refuses to answer because the spirits of hell or fallen creatures have no right to think of the Creator (God) of the universe; or better because Marlowe could not possibly give any idea of the personaiity or character of God or could not definitely say whether there is really any Creator of the universe or not. With the Revival of Learning during the fifteenth and the sixteenth centuries, the people of England as well as of Europe began to challenge the old conceptions of the universe, the old beliefs about God, the old dogmas of the Church; but then, none of the inquirers could come to any definite conception of God or Creator or even any conception of the physical or spiritual universe. That is why, Marlowe's thinking was as much in a melting pot as the thinking of other people of the sixteenth century.

In the third Act we notice how Mephistophilis plays the role of a Puck to help Faustus in playing mischief upon the Pope and the Cardinals of Rome. This mischievous role makes us believe that Mephistophilis is not only a counterpart of the morally degraded human soul but also a counterpart of the funny and mischief-mongering soul of man. Faustus as much as Mephistophilis like their creator Marlowe bears some hatred or grudge against Papacy and all sorts of theological hypocrisy and religious sham, and Marlowe here fulfils his own personal grudge against the Church and its religion through Mephistophilis and Faustus.

In the second scene of the fourth Act, we notice how Robin and Ralph make trifles with magic and how Mephistophilis appears before them and in full vengeance

converts one into an ape and the other into a dog as their fit punishment. We learn from the lips of Mephistophilis that he is no servant of any mean person, any creature in the street like Robin or Ralph, but that he is a servant to Lucifer, to Doctor Faustus, and to all other powerful individuals who have completely mastered the art or science of necromancy. Mark how angrily Mephistophilis speaks within himself when he is annoyed by the summons of creatures like Robin and Ralph.

“Monarch of hell, under whose black survey
Great potentates do kneel with awful fear,
Upon whose altars thousand souls do lie,
How am I vexed with these villains’ charms?”

It is Mephistophilis who helps Faustus in showing his wonderful magic performances before the Emperor Carolus the Fifth by bringing back from the other world the spirits of Alexander and his paramour. We notice also in the fourth and the fifth scenes of the fourth Act how Mephistophilis helps Faustus in entertaining the Duke and the Duchess of Vanholt with a few magic tricks.

In the fifth Act we notice how Faustus after having completed his life of twenty four years of adventure and enjoyment feels bitterly disgusted at heart and how at last he tries to repent and pray to God when Mephistophilis comes to warn Faustus everely in order to keep him degraded morally till the end of his life so that he may fitly deserve all the punishments of hell. Mark how Faustus says most repentantly :

“Hell strives with grace for conquest in my breast:
What shall I do to shun the snares of death?”

Mark also how Mephistophilis rebukes and warns Faustus at this moment :

“Thou traitor, Faustus, I arrest thy soul
For disobedience to my sovereign Lord :
Revolt, or I’ll in piece-mak’d tear thy flesh.”

But however much Mephistophilis can rebuke or torment Faustus, who is a degraded soul, he cannot touch even a single hair of the Old Man who has faith in God and Christ and in the Holy Scriptures.

DRAMATIS PERSONAE.

The Pope.	Scholars, Friars, and
Cardinal of Lorraine.	Attendants.
The Emperor of Germany.	Duchess of Vanholt,
Duke of Vanholt.	Lucifer.
Faustus.	Belzebub.
Valdes	Mephistophilis.
Cornelius,	Good Angel.
Wagner, <i>servant</i> to Faustus.	Evil Angel.
Clown	The Seven Deadly Sins
Robin.	Devils
Ralph.	Spirits in the shapes of Alex-
Vintner,	ander The Great, of his
Horse-Courser.	Paramour, and of Helen
A Knight.	Chorus.
An Old Man	

THE TRAGICAL HISTORY OF
DOCTOR FAUSTUS

Enter CHORUS

Cho. (Not marching now in fields of Thrasymene
Where Mars did mate the Carthaginians:
Nor sporting in the dalliance of love.
In courts of kings, where state is overturn'd,
Nor in the pomp of proud audacious deeds,
Intends our Muse to vaunt his heavenly verse
Only this, gentlemen,—we must perform
The form of Faustus' fortunes, good or bad.
To patient judgments we appeal our plaud,
And speak for Faustus in his infancy. 10
Now is he born, his parents base of stock,
In Germany, within a town call'd Rhodes :
Of riper years, to Wertenberg he went,
Whereas his kinsmen chiefly brought h'im up,
So soon he profits in divinity,
The fruitful plot of scholarism grac'd
That shortly he was grac'd with doctor's name,
Excelling all whose sweet delight disputes
In heavenly matters of theology;
Till swoln with cunning, of a self-conceit, 20
His waxen wings did mount above his reach,
And, melting, heavens conspir'd his overthrow;
For, falling to a devilish exercise,
And glutted now with learnings golden gifts,
He surfeits upon cursed necromancy.)
Nothing so sweet as magic is to him,
Which he prefers before his chiefest bliss:
And this the man that in his study sits, [Exit

DOCTOR FAUSTUS

Paraphrase

Enter Chorus

Cho. The poet is not going to sing in divine verses anything of the fighting in the battlefield of Thrasymene where the god of war defeated (met) the Greek soldiers, nor is he going to sing any song of love, or relate any story of the affairs of the kings when kingdom is upset, or even any story of proud and ambitious achievements in any other field. But, gentlemen, we are going to relate the good or bad career of Faustus's life and thereby invite your cool judgement. We are going to relate first how Faustus was born in a common family in the town of Rhodes, how in his later years he went to Wertenberg, where he was brought up by his relatives. He acquired proficiency so quickly in theology and attained so much of scholarship that he was awarded the doctor's degree; and he excelled other scholars so much in theology that he grew exceedingly proud and vain to such an extent that he aspired to attain the very heights of the sky (heavens) with the result that he was overthrown by God from his great eminence because he stooped to the practice of magic (black art) by degrading (forgetting) all his scholarship. To him nothing was so pleasant as the black art of magic which he selected in preference (sacrificing) to the greatest happiness of his life. The same Faustus is now sitting in his reading room. *[Exit,*

ACT I
SCENE I.

FAUSTUS discovered in his study.

Faust. Settle thy studies, Faustus, and begin
To sound the depth of that thou wilt profess ·
Having commenc'd, by a divine in shew.

Yet level at the end of every art,

And live and die in Aristotle's works.

Sweet Analytics, 'tis thou hast ravish'd me !

Bene disserere est finis logices.

Is, to dispute well, logic's chiefest end ?

Affords this art no greater miracle ?

Then read no more; thou hast attain'd that end 10

A greater subject fitteth Faustus' wit ·

Bid Oncaymaeon farewell, Galen come :

Seeing, *Ubi desinit philosophus, ibi incipit medicus*

Be a physician, Faustus heap up gold

And be eterniz'd for some wondrous cure

Summum bonum medicinae sanitas,

The end of physic is our body's health.

Why, Faustus, hast thou not attain'd that end ?

Is not thy common talk sound aphorisms ?

Are not thy bills hung up as monuments, 20

And thousand desperate maladies been eas'd ?

Yet art thou stil but Faustus and a man.

Couldst thou make men to live eternally.

Or, being dead, raise them to life again,

Then this profession were to be esteem'd,

Physic' farewell ! Where is Justnian ? (Reads.

Si una eademque res legatur duobus, alter rem,

Alter valorem rei, etc.

A pretty case of paltry legacies !

Exhaereditare filium non potest pater, nisi etc. 31

Such is the subject of the institute,

And universal body of the law :

This study fits a mercenary drudge,

Who aims at nothing but external trash:

Too servile and illiberal for me,

When all is done, divinity is best :

Jerome's Bible, Faustus' view it well.

(Reads.

ACT I
SCENE 1

FAUSTUS discovered in his Studies.

Faust, Faustus decide what course of study you will follow. Start examining the worth of that study you will undertake. To begin with, you may be a theologian; but you must aim at the perfection of every branch of knowledge. You should begin and end your career with the study of Logic (which is known as Aristotle's Analytics) which has really the greatest attraction for me. To argue well is the aim of Logic. Does not Logic perform any more wonderful thing? If not, better leave it because you have already mastered the subject. A better branch of study suits the intellect of Faustus. Give up philosophy, and welcome Medicine, because the proverb says, where the philosopher leaves, the physician begins. Therefore, be a physician, Faustus. Earn plenty of money and become immortalized by your wonderful prescriptions for various (incurable) diseases. The aim of Medicine is bodily health. Why, then Faustus, have you not practised Medicine? Have not your words (of medical advice become proverbs) (great authorities)? Are not your prescriptions (of medicine) preserved as precious documents because they have cured many cities of plague and many other incurable diseases? Yet, Faustus you are nothing but a poor human being, who cannot bring back the dead to life or make one immortal, and therefore, good-bye to Medicine, which is not worthwhile. What's about Law? If one and the same thing is bequeathed to two persons, the one (shall take) the thing, the other the value of the thing. (Reads)

It is an interesting instance of inheritance of petty property. A father cannot disinherit his son. (Reads)

This is the manner of the subject of all kinds of law The study of law is fit only for a person whose aim in life is to earn superficial and worthless things. It is too mean a profession for a man like me. When everything is rejected, theology appears to be the best pursuit. Therefore, consider seriously the merits of the Latin translation of the Bible. (Reads)

Stipendium peccati mors est : Ha ! *Stipendium*,
 The reward of of sin is death : that's hard. (Reads.
Si peccasse negamus, fallimur, et nulla est in nobis veritas 41
 If we say that we have no sin, we deceive ourselves, and
 there is no truth in us.

Why, then, belike we must s'n, and so cosequently die :

Ay, we must die an everlasting death.

What doctrine call you this, *Che sera, sera* -

What will be, shall be ? Divinity, adieu !

These metaphysics of magicians,

And necromantic books are heavenly,

Lines, circles, scenes, letters and characters ,

Ay, these are those that Faustus most desires. 50

O, what a world of profit and delight,

Of power, of honour, of omnipotence,

Is promis'd to the studious artizan !

All things that move between the quiet poles

Shall be at my command emperors and kings

Are but obey'd i' their sev'ral provinces,

Nor can they raise the wind or rend the clouds

But his dominion that exceeds in this,

Stretcheth as far as doth the mind of man.

A sound magician is a mighty god . 60

Here, Faustus tire thy brains to gain a deity

Enter WAGNER.

Faust. Wagner, commend me to my dearest friends
 The German Valdes and Cornelius.

Request them earnestly to visit me.

Wag. I will, sir

Exit.

Faust. Then conference will be a greater help to me
 Than all my labours, plod I ne'er so fast

Enter GOOD ANGEL and EVIL ANGEL.

Good Ang. O, Faustus, lay that damned book aside,
 And gaze not on it, lest it tempt thy soul,
 And heap God's heavy wrath upon thy head ! 79
 Read, read the Scriptures :—that is blasphemy.

The wages of sin is death. It is a difficult task. If we say that we have committed no sin, we are deceived by such a judgment, and we are not true to ourselves. Therefore we should better commit sins and die an eternal death (never to revive again) as the penalty. (Reads)

What is the significance of the statement—what is destined to be is bound to happen? I therefore bid goodbye to theology, and instead, welcome the science of magic, which is indeed a wonderful branch of study. In this science, there are so many mysterious lines, circles, scenes, letters, characters. Yes, Faustus really desires to study such a science. What a great privilege and pleasure one can find in the acquisition of power, honour, and every thing else by the study of this science (magic) whatever lies between one end of the earth and the other will be under my command. Kings and emperors do not exercise their influence over their various kingdoms so much, nor can they produce any stormy weather or create any thunder in the clouds. But a perfect magician is as powerful as a god because he can accomplish whatever the human mind desires to do. It is to this subject, Faustus, you should devote all your brains so that you may acquire superhuman powers.

Enter Wagner

Faust. Wagner, please convey my message to my bosom friends—Valdes and Cornelius who are Germans and ask them to meet me immediately.

Wag. I will do it, sir. (Exit)

Faust. My consultation with them (Valdes and Cornelius) will be far more helpful to me than all my personal labour (study of magic), however much I may work (at the books)

Enter Good Angel and Evil Angel.

Good Ang. O, Faustus, keep away that cursed book or magic, and do not even look at it lest it should tempt you with some evil and invite the curses of God upon your head. Magic or necromancy is against religion (God) and therefore read the Bible (theology).

Evil Ang. Go forward, Faustus, in that famous art
Wherein all Nature's treasure is contain'd :
Be thou on earth as Jove is in the sky,
Lord and commander of these elements. [*Exeunt Angels.*]

Faust. How am I glutt'd with conceit of this !
Shall I make spirits fetch me what I please.
Resolve me of all ambiguities,
Perform what desperate enterprise I will?
(I'll have them fly to India for gold,
Ransack the ocean for orient pearl. 80
And search all corners of the new-found world
For pleasant fruits and princely delicacies
I'll have them read me strange philosophy.
And tell the secrets of all foreign kings:
I'll have them wall all Germany with brass
And make swift Rhine circle fair Wertenberg.)
I'll have them fill the public schools with silk
Wherewith the students shall be bravely clad,
(I'll levy soldiers with the coin they bring 90
And chase the Prince of Parma from our land,
And reign sole king of all the provinces.
Yea, stranger engines for the brunt of war,
Than was the fiery keel at Antwerp's bridge,
I'll make my servile spirits to invent.)

Enter VALDES and CORNELIUS.

Come, German Valdes, and Cornelius,
And make me blest with your sage conference.
Valdes, sweet Valdes, and Cornelius,
Know that your words have won me at the last
To practise magic and concealed arts : 100

Evil Ang. No. Faustus, go on with that wonderful art of magic, which contains all the secrets of Nature, You should be the monarch of the earth (by pursuing magic) just as Jove is the monarch of the sky (heaven); and you can be the master of all the elemental forces (fire, air, water, earth, ethe.).

(Exit Angel)

Faust. How I am obsessed with the idea of magic ? Should I (by means of magic) command the spirits of the various elements to secure me whatever pleases my fancy ? Should I understand (by means of magic) all the riddles or mysteries of the universe, and also perform all sorts of impossible tasks (with the help of magic) ? I will ask those spirits of the various elements to fly to India for collecting gold, to search the bottom of the seas in order to collect the most precious pearls, and also I will ask them to collect from all the corners of America (new found world) all sorts of delicious fruit, and other tasteful things. I will command them to disclose to me all the secrets of the various rulers of the earth ; I will ask them to put up brazen walls all round Germany, and make the river Rhine surround the beautiful city of Wertenberg. I will order the spirits to secure plenty of silken clothes for the students of the public schools to wear and look most attractive. I will ask the spirits to secure services of soldiers with plenty of money so that with their help I can drive out the Prince of Parma from our country and myself become the ruler I will make the spirits make more wonderful (more potent or powerful) weapons of war than those which were used for blocking the river at the Antwerp bridge.

Enter Valdes and Cornelius.

Come my friends, Valdes and Cornelius; make me well-versed in magic by your scholarly talks on the subject. My sweet friends, your books have inspired me to decide at last in favour of the pursuit of magic and the black art.

FAUSTUS

Yet not your words only, but mine own fantasy
That will receive no object, for my head
But ruminates on necromantic skill.
Philosophy is odious and obscure,
Both law and physic are for petty wits,
Divinity is basest of the three
Unpleasant, harsh, contemptible, and vile
'Tis magic, magic, that hath ravish'd me,
Then gentle friends, aid me in this attempt.
And I, that have with concise syllogisms 110
Gravell'd the pastors of the German church
And made the flowering pride of Weitenberg
Swarm to my problems, as the infernal spirits
On sweet Musaeus when he came to hell,
Will be as cunning as Agrippa was,
Whose shadows made all Europe honour him

Val Faustus, these books, thy wit, and our experience
Shall make all nations to canonize us
As Indian Moors obey their Spanish lords
So shall the spirits of every element 120
Be always serviceable to us three,
Like lions shall they guard us when we please;
Like Almain ruttlers with their horsemen's staves,
Or Lapland giants, trotting by our sides
Sometimes like women, or unwedded maids,
Shadowing more beauty in their airy brows
Than have the white breasts of the Queen of Love
From Venice shall they drag huge argosies,
And from America the golden fleece,
That yearly stuffs old Philip's treasury, 130
If learned Faustus will be resolute.

Faust Valdes, as resolute am I in this
As thou to live therefore object it not,

Of course, it is my own desire or fancy, and not merely your books which inclined me to magic, because my mind would not pursue any other profession, because my brain constantly thinks of the art of necromancy or magic. Philosophy is hateful and also mysterious (unintelligible ?) Both law and medicine are mean for commonplace brains. Theology is the worst of the three (medicine, law and philosophy), because it is unattractive, uninteresting, insignificant and mean or worthless. It is magic which has completely charmed me. So sweet friends help me in my efforts. I have already defeated the priests of the German church with my logical arguments, and I have also attracted the best scholars of Wertenberg with my interesting questions just as the son of Orpheus attracted the spirits of hell. With my knowledge of magic I shall be as skilful as Agrippa whose magic tricks made the whole of Europe worship him.

Val. Faustus, these books of magic, your intelligence, and our experience of the black art will make all the countries of Europe worship us three (Valdes, Cornelius and Faustus). As the African slaves obey the Spanish masters so also the spirits of the various elements will obey us. Like lions they will protect us, like German horses or like the huge monsters of Lapland, they will defend us with their magic wands (sticks). Sometimes the spirits will enchant us like the unmarried virgins with the enchanting beauty of their faces, which are more glowing than the bosom of Venus (Diana), the goddess of love.. At other times, they will pull big ships carrying from America much better treasure than that of King Philip, provided Faustus is determined to follow the profession of magic.

Faust. Valdes, I am as much determined in the pursuit of magic as you are determined to maintain your existence on earth : and so do not doubt my resolution.

Corn. The miracles that magic will perform
 Will make thee vow to study nothing else.
 He that is grounded in astrology,
 Enrich'd with tongues, well seen in minerals,
 Hath all the principles magic doth require:
 (Then doubt not, Faustus but to be renown'd
 And more frequented for this mystery 140
 Than heretofore the Delohian oracle.
 The spirits tell me they can dry the sea
 And fetch the treasure of all foreign wrecks;²
 Ay all the wealth that our forefathers hid
 Within the massy'entrails of the earth
 Then tell me, Faustus, what shall we three want?

Faust. Nothing, Cornelius. O this cheers my soul!
 Come, shew me some demonstrations magical!
 That I may conjure in some lusty grove,
 And have these joys in full possession, 150

Val. Then haste thee to some solitary grove,
 And bear wise Bacon's and Albertus' works,
 The Hebrew Psalter, and New Testament;
 And whatsoever else is requisite
 We will inform thee ere our conference cease.

Corn. Valdes, first let him know the words of art,
 And then, all other ceremonies learn'd.
 Faustus may try his cunning by himself.

Val. First I'll instruct thee in the rudiments,
 And then wilt thou be perfecter than I. 160

Faust. Then come and dine with me, and after meat,
 We'll canvass every quiddity thereof;
 For, ere I sleep, I'll try what I can do:
 This night I'll conjure, though I die therefore, [Exeunt.

Corn. The wonderful feats that magic will perform will prevent you from pursuing any other profession. One, who is well-versed in astrology or the science of predictions, and also who knows various languages, will come to know the secret laws that govern the various metals or chemical substances, will come to know everything about magic. Therefore, do not hesitate to believe for a moment that with the knowledge of magic you will be more well-known than the Oracle of Delphi. The spirits of the various elements tell me that they can empty the ocean and secure all the treasure which was lost in the ships of the foreign countries when they sank into the bottom of the sea ; they can also recover all the hidden treasure of the earth. What more shall we need, Faustus?

Faust. Nothing, Cornelius. Your words inspire my soul a good deal. Please give me some idea of the magical feats in some thick grove by which all the dreams of my desire may be fulfilled.

Val. Then, go immediately to some lonely cluster of trees, and carry with you all the books of Roger Bacon and Magnus Albertus and also some portions of the Bible (which are necessary for the performance of magic) ; and whatever other things may be necessary we will tell you about them when we have finished our conversation.

Corn. Valdes, first acquaint Faustus with all the technical words of the art of magic, and then, by his own intelligence he will be able to perform all the magical feats.

Val. First, I will teach some of the preliminary things of magic and then you will be more expert than myself in the art.

Faust. Then, please come and dine with me, and after dinner we shall discuss closely every minute point, because before going to bed, I want to try some magic performance although it may even cost my life.

SCENE II. BEFORE FAUSTUS' HOUSE.

Enter two SCHOLARS.

First Schol. I wonder what's become of Faustus, that was wont to make our schools ring with *sic probo*.

Sec. Schol. That shall we know ; for see, here comes his boy.

Enter WAGNER.

First Schol. How now, sirrah ! where's thy master ?

Wag. God in heaven knows.

Sec. Schol. Why, dost not thou know ?

Wag. Yes, I know ; but that follows not.

First Schol. Go to, sirrah ! leave your jesting, and tell us where he is. 10

Wag. That follows not necessary by force of argument, that you, being licentiates, should stand upon ; therefore acknowledge your error, and be attentive.

Sec. Schol. Why, didst thou not say thou knewest ?

Wag. Have yop any witness on't ?

First Schol. Yes, sirrah, I heard you.

Wag. Ask my fellow if I be a thief.

Sec. Schol. Well, you will not tell us ? 18

Wag. Yes, sir, I will tell you : yet, if you were not dunces, you would never ask me such a question ; for is not he *corpus naturale* ? and is not that *mobile* ? then wherefore should you ask me such a question ? But that I am by nature ^{phlegmatic}, slow to wrath, and prone to love, it were not for you to come within forty foot of the place of execution, although I do not doubt but to see you both hanged the next sessions. Thus having triumphed over you, I will set my countenance like a precision, and begin to speak thus :—

*1- Not easily excitable.

SCENE II. Before Faustus' House.

Enter two Scholars

First Schol. I am really surprized to think what has happened to Faustus who used to resound the school premises with his shouts—'Thus I prove it.'

Second Schol. We shall come to know of it; just see, his boy servant is approaching this way.

Enter Wagner,

First Schol. How do you do, fellow? Where is your master?

Wag. God in heaven knows,

Sec. Schol. Why don't you know about your master?

Wag. Yes, I know; but my knowing does not follow from that.

First Schol. Stop your nonsense, fellow; don't be joking but tell us where your master is.

Wag. That does not logically follow from the fact that you are probationers to the doctor's degree, so, admit your mistake and be careful.

Second Schol. Why, did you not say that you knew it (about your master)?

Wag. Is there any body to testify it?

First Schol. Yes, fellow, I heard you speaking it.

Wag. Ask my friend it I am a liar.

Second Schol. Well, do you mean not tell us about your master?

Wag. Yes sir, I will tell you; yet, if you were not fools, you would have never put such a question to me, because is not he (my master) a natural body: and is not his body movable or active? Then, why should you put me such a question? But because I happen to be slow to get angry and quick to offer love, it would have been better if you had not come within the nearest distance of the dining-room where my master is consuming both food and drink. But I am sure, I shall see you hanged (heavily punished, immediately for your trespass. And thus having got the victory over you (in words or arguments), I should like to speak in this manner like a Puritan—

Truly, my dear brethren, my master is within at dinner, with Valdes and Cornelius, as this wine, if it could speak, would inform your worship : and so, the Lord bless you, preserve you, and keep you, my dear brethren, my dear brethren ! [Exit,

First Schol. Nay, then, I fear he is fallen into that damned art of which they two are infamous through the world. 36

Sec. Schol. Where he a stranger, and not allied to me yet should I grieve for him. But, come, let us go and inform the Rector, and see if he by his grave counsel can reclaim him. 40

First Schol. O, but I fear me nothing can reclaim him!

Sec. Schol. Yet let us try what we can do. [Exeunt.

SCENE III. IN A GROVE.

Enter FAUSTUS.

Faust. Now that the gloomy shadow of the earth,
Longing to view Orion's drizzling look,
Leaps from th' antarctic world unto the sky,
And dims the welkin with her pitchy breath.
Faustus, begin thine incantations,
And try if devils will obey thy best,
Seeing thou hast pray'd and sacrific'd to them.
Within this circle is Jehovah's name,
Forward and backward anagrammatiz'd,
The breviate names of holy saints, 10
Figures of every adjunct to the heavens,
And characters of signs and erring stars,
By which the spirits are enforc'd to rise :
Then fear not. Faustus, but be resolute,
And try the uttermost magic can perform.—

*Sini mihi dei Acherontis propitii ! Valeat numen
triplex Jehovae ! Ignei, aquatani spiritus, salvete ! Orientis
princeps Belzebub, inferni ardentis monarcha, et Demogor-
gon, propitiamus vos, ut appareat et surgat Mephistophilis :
quid tu moraris ? Pet Jehovam, Gehennam, et consecratam
aquam quam nunc pargo, signumque crucis quod nunc facio,
et per vota nostra, ipse surgat nobis dicatus Mephistophilis !*

—Really, my dear friends, my master is busy at the dinner table with Valdes and Cornelius; and you can judge the truth of my statement from the wine I am carrying to the dining-room; and so, may God save you (from the wrath of my master for disturbing him at this moment).

(*Exit*

First Schol. No, then, I am afraid, he has been tempted into magic by Valdes and Cornelius, the two most notorious magicians in the world.

Second Schol. And yet I am sorry for him. Let us go to the Rector of the university, and see if he can, by his personal influence, snatch away Faustus from the black art.

First Schol. But I am afraid, no body can make him withdraw his steps from his decision.

Second Schol. Even then we should try. (*Exeunt.*

SCENE III. In a Grove

Enter Faustus

Faus. Now that the dark shadow of the earth, desiring to see the moist face of the Orion (a constellation), shooting from the southern part of the earth into the sky and is darkening the sky with its thick film, Faustus, start your magic performances, and see if the spirits of hell will obey your commands because you have invited them and surrendered yourself completely into their hands. In this circle, the name of God, the shortened names of the saints, the figures of every star or constellation and also the figures of the various heavenly bodies that move away from their orbits—all of which exercise their influence upon the spirits. Therefore, Faustus, do not have any fear in your heart but be determined and try all possible ways of the art of magic.

'May the gods of Acheron (the internal regions) be propitious to me. Farewell to the threefold deity of Jehova. Hail, spirits of Fire, Air and Water; Belzebub. Prince of the East, Monarch of burning hell, and Demogorgon, we propitiate you that Mephistophilis may appear and rise, (why lingerest thou?). By Jehova, Gehenna, and the consecrated water which I now sprinkle, and the sign of the cross which I now make, and by our vows, may Mephistophilis himself, devoted to our service now rise.'

Enter MEPHISTOPHILIS

I charge thee to return, and change thy shape;
Thou art too ugly to attend on me :
Go, and return an old Franciscan friar,
That only shape becomes a dev'l best.

(Exit *Mephistophilis*.)

I see there's virtue in my heavenly words :
Who would not be proficient in this art ?
How pliant is this Mephistophilis,
Full of obedience and humility !
Such is the force of magic and my spells .
Now, Faustus, thou art conjuror laureat,
That canst command great Mephistophilis
Quin regis Mephistophilis fratris imagine

Enter MEPHISTOPHILIS (like a Franciscan friar)

Meph. Now, Faustus what wouldst thou have me do?"

Faust. I charge thee wait upon me whilst I live,
To do whatever Faustus shall command,
Be it to make the moon drop from her sphere,
Or the ocean to overwhelm the world.

Meph. I am a servant to great Lucifer. 40
And may not follow thee without his leave :
No more than he commands must we perform

Faust. Did not he charge thee to appear to me ?

Meph. No, I came hither of mine own accord.

Faust. Did not my conjuring speeches raise thee?
speak

Meph. That was the cause, but yet *per accidens*.
For, when we hear one rack the name of God,
Adjure the Scriptures and his Saviour Christ.
We fly, in hope to get his glorious soul :
Nor will we come, unless he use such means
Whereby he is in danger to be damn'd,
Therefore the shortest cut for conjuring
Is stoutly to abjure the Trinity,
And pray devoutly to the prince of Hell.

Enter Mephistophilis

I order you to come back to me after having changed your appearance because you look too hateful (monstrous) to be my companion. Go and come back in the form of a Franciscan monk, which form suits best a devil. *(Exit Mephistophilis)*

I find that there is power in the words I have uttered. Who, therefore, would not like to be well versed in the art of magic? How obedient is this Mephistophilis, and how full of modesty! Such is the power of magic and of my knowledge of it. Now Faustus, you have been crowned with Laurels, and can command the powerful Mephistophilis. 'For indeed thou restest in the image of thy brother Mephistophilis.'

Enter Mephistophilis (like a Franciscan Friar)

Meph. Now, Faustus, what would you like me to do?

Faust. I command you to stay with me so long I am alive, and to carry out my orders whether I want you to pull down the moon from her orbit or to flood the earth with all the water of the oceans.

Meph. I am a servant to powerful Lucifer, and I am not likely to obey you without his permission, because I cannot do anything beyond what he orders me to do.

Faust. Did he not order you to come to me?

Meph. No I came here of my own sweet will.

Faust. Did not my words of magic compel you to come here? Speak the truth.

Meph. Your magic words were no doubt the cause, but they were an incidental cause, because when we find any human soul cursing God or disbelieving in the Bible or in Christ, we run immediately to capture such a soul. We are not likely to appear before any body unless we find that a particular soul does something, which makes him run the risk of being condemned. Therefore, the easiest way to invite us (the spirits of hell) is to strongly protest against the Trinity (God, the father; God, the son; and God, the Holy Ghost) and also appeal earnestly to the ruler of hell.

Faust. So Faustus hath
 Already done ; and holds this principle,
 There is no chief but only Belzebub ;
 To whom Faustus doth dedicate himself.
 This word "damnation" terrifies not him,
 For he confounds hell in Elysium : 60
His ghost be with the old philosophers !
 But, leaving these vain trifles of men's souls,
 Tell me what is that Lucifer, thy Lord ?

Meph. Arch-regent and commander of all spirits.

Faust. Was not that Lucifer an angel once ?

Meph. Yes, Faustus, and most dearly lov'd of God.

Faust. How comes it, then, that he is prince of devils?

Meph. O, by aspiring pride and insolence ;
 For which God threw him from the face of heaven.

Faust. And what are you that live with Lucifer ? 70

Meph. Unhappy spirits that fell with Lucifer,
 Conspir'd against our God with Lucifer,
 And are for ever damn'd with lucifer.

Faust. Where are you damn'd ?

Meph. In hell,

Faust. How comes it, then, that thou art out of hell ?

Meph. Why this is hell, nor am I out of it :
 Think'st thou that I, who saw the face of God,
 And tasted the eternal joys of heaven,
 Am not tormented with ten thousand hells,
 In being depriv'd of everlasting bliss ? 80
 O Faustus, leave these frivolous demands
 Which strike a terror to my fainting soul !

Faust. Faustus has done all that. He holds only Belzebub as his guiding angel to whom Faustus completely surrenders himself. Faustus is not afraid of damnation because to him heaven and hell are synonymous terms, because he does not believe in any reward or punishment after death just like the old philosophers. But leaving aside the petty question of the human souls, let me have an idea about your master. Lucifer.

Meph. Lucifer is the ruler of all unrepentant souls.

Faust. Was not Lucifer once an angel ?

Meph. Yes, Faustus. he was most dearly loved by God.

Faust. But how is it that he came to be the head of the evil spirits ?

Meph. By being ambitious, proud and impertinent, as the result of which he was thrown by God from heaven.

Faust. And what kind of a spirit are you who live in the company of Lucifer.

Meph. I am one of the unfortunate spirits who were thrown from heaven along with Lucifer. who rebelled against God along with Lucifer, and who were condemned to eternal damnation along with Lucifer.

Faust. But where have you been condemned ?

Meph. In hell.

Faust. But how is it that you have now come out of hell ?

Meph. Why, this is also hell, and I am in hell even now. Do you think that I, who had been once in closest touch with God and had enjoyed the blessings of heaven am not now miserably grieved at heart for being deprived of those eternal blessings ? O Faustus, please do not want to know such things from me because they really send a chill to my sinking heart.

Faust. What, is great Mephistophilis so passionate
 For being deprived of the joys of heaven?
 Learn thou of Faustus manly fortitude.
 And scorn those joys thou never shalt possess.
 Go bear these tidings to great Lucifer :
 (*Seeing Faustus hath incurr'd eternal death*
By desperate thoughts against Jove's deity.
 Say, he surrenders up to him his soul, 90
 So he will spare him four and twenty years,
Letting him live in all voluptuousness :)
 Having thee ever to attend on me,
 To give me whatsoever I shall ask.
 To tell me whatsoever I demand
 To slay mine enemies, and aid my friends,
 And always be obedient to my will.
 Go and return to mighty Lucifer.
 And meet me in my study at midnight.
 And then resolve me of thy master's mind. 100

Meph. I will, Faustus.

(*Exit.*)

Faust. Had I as many souls as there be stars,
 I'd give them all for Mephistophilis.
 (*By him I'll be great emperor of the world,*
 And make a bridge through the moving air.
 To pass the ocean with band of men,
 I'll join the hills that bind the Afric shore,
 And make that country continent to Spain,
 And both contributory to my crown :—)
 The Emperor shall not live but my leave, 110
 Nor any potentate of Germany
 Now that I have obtain'd what I desire,
 I'll live in speculation of this art,
 Till Mephistophilis return again. [*Exit*

SCENE IV. IN A STREET

Enter WAGNER and CLOWN.

Wag. Sirrah, boy, come hither.

Clown. How, boy ! swowns, boy ! I hope you have
 seen many boys with such pickadevaunts as I have :
 boy, quotha !

PARAPHRASE

Faust. How is it, Mephistophilis, that you seem to be so much enamoured of the blessings of heaven that you feel so miserable without them? Better hate those blessings of heaven which you will never enjoy any more and learn lessons of patience from Faustus. Carry the message to your master Lucifer thus Faustus, having earned the eternal curses of Jove, is now ready to submit himself completely to the care of Lucifer on the condition that he will be granted a life of twenty four years only during which he will get Mephistophilis at his full command, who will secure for Faustus what ever he desires to possess, whatever he wants to enjoy, who will help Faustus in destroying or conquering his enemies and in helping his friends. Go back to Lucifer and then meet me at midnight in my reading-room in order to let me know what your master Lucifer says about my proposal.

Meph. Yes, I will Faustus. (Exit.)

Faust. If I had as many souls as there are stars in the sky, I would have sacrificed them all for the sake of Mephistophilis. With the help of Mephistophilis, I shall be the great ruler of the world, with his help I shall fly through the air and voyage through the oceans with a handful number of followers, with his help I shall connect Africa with Spain—both of which countries will be my vassals (subordinates). The Emperor of Spain and any other ruler of Germany shall be ruled by me. Now that I have secured what I desired to possess I shall go on planning what I should like to enjoy by means of this art of magic till Mephistophilis comes back from Lucifer. (Exit)

SCENE IV. In a Street.

Enter Wagner and Clown.

Wag. Come here, fellow.

Clown. How do you call me a boy? Sounds! How dare you call me a boy? I am sure, you must have seen many boys with such pointed beards as I have. How did he dare call me a boy?

Wag. Tell me, sirrah, hast thou any comings in ?

Clown. Ay, any goings out too; you may see else.

Wag. Alas, poor slave! see how poverty jesteth in his nakedness! the villain is bare and out of service, and so hungry, that I know he would give his soul to the devil for a shoulder of mutton, though it were blood-raw. 10

Clown. How! my soul to the devil for a shoulder of mutton, though, 'twere blood-raw! not so, good friend; by'r lady, I had need have it well roasted, and good sauce to it, if I pay so dear.

Wag. Well, wilt thou serve me, and I'll make thee go like *Qui mihi discipulus* ?

Clown. How, in verse ?

Wag. No, sirrah; in beaten silk and staves-acre.
Hold, take these guilders. | *Gives money.*

Clown. Gridirons ! what be they ? 20

Wag. Why, French crowns.

Clown. Mass, but for the name of French crowns a man were as good have as many English counters. And what should I do with these ?

Wag. Why, now, sirrah, thou art at an hour's warning, whensoever or wheresoever the devil shall fetch thee.

Clown. No, no, here, take your gridirons again.

Wag. Truly, I'll none of them.

Clown. Truly, but you shall.

Wag. Bear witness, I gave them him. 30

Clown. Bear witness, I gave them you again.

Wag. Well, I will cause two devils presently to fetch thee away—Baliol and Belcher !

Clown. Let your Balio and your Belcher come here, and I'll knock them, they were never so knocked since they were devils : say I should kill one of them, what would folks say ? "Do ye see yonder tall fellow in the round slop? he has killed the devil." So I should be called kill-devil all the parish over.

Wag. Tell me, fellow, do you earn anything ?

Clown. Yes, I spend too. You better look to other corners for help.

Wag. What a poor beggar he must be ! See how a beggar in rags can cut jokes. The knave (*Clown*) is unemployed and is a pauper, and hence, he must be badly in need of food. I am sure, he would be ready to sell his soul to the devil for securing a piece of raw mutton bone.

Clown. How can you think that I shall sell my soul to the devil in order to get only a piece of raw mutton bone ? Surely not, my good friend ; I would like to have the mutton bone properly roasted and also some sauce added to it if at all I have to sell my soul to the devil for it.

Wag. Well, are you prepared to be my servant so that I can make you my disciple or obedient follower.

Clown. What ? you are going to put me in verse ?

Wag. No, fellow, I will put you in silken clothes with silver or gold plates sewn to it. Take these Dutch florins (coins). (*Gives money*)

Clown. What did you say ?

Wag. Why, French coins.

Clown. In the name of Christ, one would like to have as many English coins in place of French coins. But what should I do with these coins ?

Wag. Why, fellow, I am giving you just an hour's warning, and you will have to go wherever the devil will take you.

Clown. No, no; you better take back your money.

Wag. Surely, I will never have it back again.

Clown. Surely you will have to take it back.

Wag. Look I gave him money.

Clown. Look, I give it back to you.

Wag. Well, I will call the devils to take you away from here—Baliol and Belcher.

Clown. Call your Baliol and Belcher I will knock them in such a manner that they had never been knocked so badly since they came to be devils. Supposing I kill one of them, people will say, "There goes that tall fellow in round socks who has killed a devil." So, I shall be, known as the devil-killer all over the town.

Enter two Devils; and the Clown runs up and down crying.

Wag. Baliol and Belcher,—spirits, away ! 40
[*Exeunt Devils.*]

Clown. What, are they gone ? a vengeance on them ! they have vile long nails. There was a he-devil and a she-devil : I'll tell you how you shall know them ; all he-devils has horns, and all she-devils has cloven feet.

Wag. Well, sirrah, follow me.

Clown. But, do you hear ? if I should serve you, would you teach me to raise up Banios and Belcheos ?

Wag. I will teach thee to turn thyself to anything to a dog, or a cat, or a mouse, or a rat, or anything. 49

Clown. How ! a Christian fellow to a dog, or a cat, a mouse, or a rat ! No, no sir ; if you turn me into anything, let it be in the likeness of a little pretty frisking flea, that I may be here and there and everywhere I'll tickle the pretty wenches ! I'll be amongst them, i' faith !

Wag. Well, sirrah, come.

Clown. But, do you hear, Wagner ?

Wag. How !—Baliol and Belcher !

Clown. O Lord ! I pray, sir, let Banio and Belcher go sleep.

Wag. Villain, call me Master Wagner, and let thy left eye be diametarily fixed upon my right heel, with *quasi vestigias nostras insistere.* [Exit.]

Clown. God forgive me, he speaks Dutch fustian. Well, I'll follow him ; I'll serve him, that's flat. [Exit.]

*Enter two Devils, and the Clown runs
up and down crying.*

Wag. Baliol and Belcher, get away (*Exeunt Devils.*)

Clown. Have they gone away? A curse upon them. They have malicious long nails. There were two devils—male and female. I will tell you how you can distinguish them. All male devils have horns while all female devils have their feet split at the heels (cloven feet).

Wag. Well, follow, follow me,

Clown. But do you listen to me? If I work under you, will you teach me how to call the devils?

Wag. I will teach you how to change yourself into anything—a dog or a cat, a mouse or a rat.

Clown. But how can a Christian agree to be converted into a dog or a cat, a mouse or a rat? No, no, sir, if you change me into anything, you should better change me into a nimble little fly so that I may move about here and there and wherever I please, so that I may tickle the beautiful women and be in their company.

Wag. Well, fellow, come along with me.

Clown. But do you listen to me, Wagner?

Wag. How dare you speak like that? I will call Baliol and Belcher.

Clown. O God, please, sir, let Baliol and Belcher, not appear before us.

Wag. Knave, address me as Master Wagner, and follow me closely, reading as it were my steps. (*Exit.*)

Clown. May God pardon me. He speaks learned nonsense. Well, I will follow him, I will be his servant to be sure. (*Exit.*)

ACT II

Scene I.

Faustus discovered in his Study.

Faust. Now, Faustus, must
Thou needs be damn'd, and canst thou not be sav'd.
What boots it, then, to think of God or heaven ?
Away with such vain fancies, and despair;
Despair in God, and trust in Belzebub :
Now go not backward; no, Faustus, be resolute :
Why waver'st thou? O, something sounds in mine
ears,

“Abjure this magic, turn to God again !”

Ay, and Faustus will turn to God again.

To God ? He loves thee not;

10

The God thou serv'st is thine own appetite,

Wherein is fix'd the love of Belzebub :

To him I'll build an altar and a church.

And offer lukewarm blood of new-born babes. •

Enter Good Angel and Evil Angel.

Good Ang. Sweet Faustus, leave that execrable art.

Faust. Contrition, prayer, repentance—what of
them ?

Good Ang. O, they are means to bring thee unto
heaven !

Evil Ang. Rather illusions, fruits of lunacy,
That make men foolish that do trust them most.

Good Ang. Sweet Faustus, think of heaven and
heavenly things.

Evil Ang. No, Faustus, think of honour and of
wealth.

[*Exeunt Angels.*

Faust Of wealth !

Why, the signiory of Eimden shall be mine,

When Mephistophilis shall stand by me,

What God can hurt thee, Faustus ? Thou art safe.

Cast no more doubts.—Come, Mephistophilis,

And bring glad tidings from great Lucifer;—

It's not midnight ?—Come, Mephistophilis,

Veni, veni Mephistophilis.

Act. II. SCENE I.

Faustus discovered in his Study.

Faust. Now, Faustus you are condemned to hell, and you cannot be saved from it : and therefore, what is the good of thinking of God or heaven ; it is better not to have any faith in God but to have faith in Belzebub, the agent of Satan. Do not go back upon your decision, Faustus, but be determined. Why should you hesitate ? O, some voice whispers into my ears, "Give up this magic or black art, and think of God again." Ye, Faustus will again look up to God ; but what for ? God does not love you, Faustus. The god you worship or follow is your own impulse or hankering, which is inclined to Belzebub, in whose honour or worship I shall build up a temple or church and also make an offering of the warm blood of new-born infants to Belzebub.

Enter Good Angel and Evil Angel.

Good Ang. Dear Faustus, give up that cursed magic.

Faust. What is the value of repentance, consciousness of one's sin, and appeals to God for forgiveness ?

Good Ang. Surely, they are the instruments of leading you to heaven (by securing God's forgiveness for your sins).

Evil Ang. They are all false imaginary things which are the result of the deranged brain (insanity, and which prove men to be foo! whoever happen to believe in them (repentance, contrition and prayer.)

Good Ang. Dear Faustus, think of God and of godly things.

Evil Ang. No, Faustus, better think of position and prosperity.

[Exeunt Angels.]

Faust. So far wealth is concerned, I shall be the master of Embden, the most prosperous commercial port in Northern Germany. God can do you no harm, Faustus if Mephistophilis (agent of Devil) is in your company. You are perfectly safe. Don't hesitate any more. Come along, Mephistophilis, and bring some good news from Lucifer, the fallen angel (the Devil). It is now midnight. Come, come, Mephistophilis.

Enter Mephistophilis.

Now tell me what saith Lucifer, thy lord ? 30

Meph. That I shall wait on Faustus whilst he lives,
So he will buy my service with his soul.

Faust. Already Faustus hath hazarded that for thee.

Meph. But, Faustus, thou must bequeath it solemnly
And write a deed of gift with thine own blood.
For that security craves great Lucifer.
If thou deny it, I will back to hell,

Faust. Stay, Mephistophilis, and tell me, what good
Will my soul do thy Lord ?

Meph. Enlarge his kingdom.

Faust. Is that the reason why he tempts us thus ? 40

Meph. *Solamen miseris socios habuisse doloris.*

Faust. Why, have you any pain that torture others ?

Meph. As great as have the human souls* of men.
But tell me, Faustus shall I have thy soul ?
And I will be thy slave, and wait on thee,
And give thee more than thou hast wit to ask.

Faust. Ay, Mephistophilis, I give it thee:

Meph. Then, Faustus stab thine arm courageously,
And bind thy soul, that at some certain day,
Great Lucifer may claim it as his own : 50
And then be thou as great as Lucifer.

Faust. [*Stabbing his arm*] Lo, Mephistophilis, for love
of thee,

I cut mine, and with my proper blood
Assure my soul to be great Lucifer's,
Chief lord and regent of perpetual night !
View here the blood that trickles from mine arm,
And let it be propitious for my wish.

Enter Mephistophilis

Now tell me what message you bring from your master, Lucifer.

Meph. That I shall serve, Faustus so long he is alive, and Faustus will buy my services by selling his soul.

Faust. Faustus has already taken that risk for you i. e. sold his soul to the Devil.

Meph. But, Faustus, you must make a gift of your soul and execute the deed by writing a bond with your blood—that is what Lucifer demands from you as a measure of assurance, without which I will go back to hell (i. e. to Lucifer).

Faust. Don't go away, Mephistophilis, but tell me what benefit your master will derive by securing my soul.

Meph. He will add to the number of his slaves.

Faust. Does he tempt mankind only to fulfil that purpose ?

Meph. To have consolation in his sorrow by adding to the number of his fellow-sufferers.

Faust. But why ? Do you suffer from any pain from which mankind suffers ?

Meph. Yes, we suffer from as much pain as human souls suffer. But assure me, Faustus, that you are going to give away your soul to me so that I will carry out your orders just like a slave, and I will also secure such things for you as you cannot dream of.

Faust. Yes, Mephistophilis, I am giving away my soul to you.

Meph. Then, Faustus wound your arm boldly, and execute the gift of your soul by writing a bond with your blood so that Lucifer may at a particular date take away your soul, and then, you will be also as powerful as Lucifer.

Faust. (stabbing his arm) See, Mephistophilis, out of my love for you, I have wounded my arm, and with my blood I am giving away my soul to Lucifer, the chief master and ruler of eternal darkness (i. e. Hell). Just see how my blood is flowing out of my arm ! Let it be a mark of my assurance of the gift (of my soul).

Meph. But, Faustus, thou must
Write it in manner of a deed of gift.

Faust. Ay, so I will [*Writes*] But, Mephistophilis, 60
My blood congeals, and I can write no more.

Meph. I'll fetch thee fire to dissolve it straight. [*Exit*

Faust. What might the staying of my blood portend ?

Is it unwilling I should write this bill ?

Why streams it not, that I may write afresh ?

Faustus gives thee his soul : ah, there it stay'd !

Why should'st thou not ? is not thy soul thine own ?

Then write again, *Faustus gives thee his soul.*

Re-enter Mephistophilis with a chafer of coals.

Meph. Here's fire ; come, Faustus, set it on.

Faust. So, now the blood begins to clear again ; 70
Now will I make an end immediately. [*Writes.*

Meph. O, what will not I do to obtain his soul ?

[*Aside.*

Faust. *Consummatum est*, this bill is ended
And Faustus hath bequeathed his soul to Lucifer.
But what is this inscription on mine arm ?

Homo, fuge : wither should I fly ?

If unto God, he'll throw me down to hell.

My senses are deceiv'd, here's nothing writ :—

I see it plain, here in this place is writ,

Homo, fuge : yet shall not Faustus fly. 80

Meph. I'll fetch him somewhat to delight his mind.

Aside, and then exit.

*Re-enter Mephistophilis with Devils, who give crowns
and rich apparel to Faustus, dance and then depart.*

Faust. Speak, Mephistophilis, what means this
show ?

Meph. Nothing, Faustus, but delight thy mind
withal,

Meph. But, Faustus, you must execute a regular deed of gift with your blood.

Faust. Yes, I will do it (writes). But, Mephistophilis, my blood is curdling, and I cannot write any more.

Meph. I will get you fire to liquefy the blood immediately. (Exit)

Faust. What is the reason that my blood is getting congealed? Does it signify that I should not write this bond? Why does not the blood flow that I can write the bond? Faustus is giving away his soul—lo, the blood stopped flowing there. Why should you not give away your soul when you are the full master of it (your soul)? Then write again that Faustus is giving away his soul to you (Lucifer).

Re-enter Mephistophilis with a chafer of coals.

Meph. I have brought the fire; come along, Faustus, and sign the bond.

Faust. So, now the blood has started flowing again; so I will complete the bond immediately: (Writes)

Meph. O, I am ready to do anything in order to get his (Faustus') soul. (Aside).

Faust. It is finished; the bond has been executed and Faustus has made a gift of his soul to Lucifer. But what is this writing appearing in my arm? Fly away, man. But where should I fly? If I try to go to God, he will throw me into hell. My eyes have misled me; there is no writing in my arm—But I see it clearly that it is written here 'fly away, man.' But Faustus is not going to fly away.

Meph. I will bring him (Faustus) something which will divert (amuse) his mind. (Aside and then exit.)

Re-enter. Mephistophilis with Devils, who give crowns and rich apparel to Faustus, dance and then depart.

Faust. Tell me, Mephistophilis, the significance of this show.

Meph. No other significance than serving you an entertainment and proving thereby the power of magic.

And to shew thee what magic can perform.

Faust. But may I raise up spirits when I please ?

Meph. Ay. Faustus. and do greater things than these.

Faust. Then there's enough for a thousand souls.

Here, Mephistophilis, receive this scroll,

A deed of gift of body and soul :

But yet conditionally that thou perform 90

All articles prescrib'd between us both.

Meph. Faustus, I swear by hell and Lucifer

The effect all promises between us made.

Faust. Then here me read them. [*Reads*] *On these conditions following. First, that Faustus may be a spirit in form and substance. Secondly, that Mephistophilis shall be his servant, and at his command. Thirdly, that Mephistophilis shall do for him, and bring him whatsoever he desires. Fourthly, that he shall be in his chamber or house invisible. Lastly, that he shall appear to the said John Faustus, at all times, in what form or shape soever he please. I, John Faustus of Wertenberg, Doctor, by these presents, do give both body and soul to Lucifer, prince of the East and his minister Mephistophilis : and furthermore grant unto them, twenty-four years being expired, the articles above written inviolate, full power to fetch or carry the said John Faustus, body and soul, flesh blood or goods, into their habitation wheresoever. By me, John Faustus.*

Meph Speak, Faustus, do you deliver this as your deed?

Faust. Ay, take it, and the devil give thee good
on't 110

Meph. Now Faustus, ask what thou wilt.

Faust. But can I also call up spirits like these whenever I like?

Meph. Yes, Faustus, you will be able to do much more marvellous things than these.

Faust. Then it is worthwhile to risk the damnation of one thousand souls. Here, Mephistophilis, take this paper which is a will of giving away my body and soul to the Devil on condition that you carry out all my orders whatever have been laid down in the will.

Meph. Faustus I take an oath in the name of Hell and Lucifer that I shall fulfil all the conditions (honour all the promises) which have been made between ourselves.

Faust. Then, listen to me when I read out the conditions of the contract. (*Reads*) on the following conditions. First that Faustus may be converted into a spirit both in body and soul. Secondly, that Mephistophilis shall be his (Faustus) obedient servant. Thirdly, that Mephistophilis will carry out whatever Faustus will bid him do; and also secure for him whatever Faustus wants Mephistophilis to secure. Fourthly, that Mephistophilis shall remain always in the house of Faustus but unseen by any body. Lastly, that Mephistophilis shall appear before Faustus in whatever shape or form Faustus may desire him to be. I, John Faustus of Wertenberg, on these conditions give away my body and soul to Lucifer, the ruler of the East, and to his attendant Mephistophilis; and further I grant to them that after the lapse of twenty four years, they will have the full right to carry John Faustus with his body and soul, his flesh and blood, and all his belongings to any place, wherever they may please. The contract is signed by me, John Faustus.

Meph. Tell me, Faustus, if you are giving this document as the the will of your gift.

Faust. Yes, accept it, and let the devil (Lucifer) be pleased with you for this action (for securing the contract from me.)

Meph. Now, Faustus. tell me what you want me to do?

Faust. First will I question with thee about hell.
Tell me, where is the place that men call hell?

Meph. Under the heavens.

Faust. Ay, but whereabout?

Meph. Within the bowels of these elements.

Where we are tortur'd and remain for ever :

Hell hath no limits nor is circumscrib'd

In one self place, for where we are is hell,

And where hell is, there must we ever be :

And, to conclude, when all the world dissolves 120

And every creature shall be purified,

All places shall be hell that are not heaven.

Faust. Come, I think hell's a fable.

Meph. Ay, think so still, till experience change thy mind.

Faust. Why, think'st thou, then, that Faustus shall be damned ?

Meph. Ay, of necessity, for here's the scroll
Wherein thou hast given thy soul to Lucifer.

Faust. Ay, and body too : but what of that?
Think'st thou that, Faustus is so fond to imagine
That, after this life, there is any pain ? 130
Thus, these are trifles and mere old wives' tales.

Meph. But Faustus, I am an instance to prove the
contrary,
For I am damned, and now in hell.

Faust. How ! Now in hell ! Nay [Mephistophilis,]
And this be hell, I'll willingly be damned;
What ! sleeping, eating, walking, and disputing !
But, leaving off this, let me have a wife,
The fairest maid [that is] in Germany;
I cannot live without a wife.

Faust. First I would like to know something about hell
So, tell me where hell is, as people call it or know it.

Meph. Below the heavens (the sky or heaven).

Faust. Yes, but where is it situated ?

Meph. It is located in the very centre of his world of the various elements of nature in which we (sinful souls) have to live and suffer very great pains for ever. Hell has no boundary, and it is not confined within any particular place, because hell is there wherever we are and vice versa. In short, when the world will come to its final extinction, and when every living creature shall be judged according to its merits and demerits (virtues and vices), every corner of the world will be reduced to hell which is not in heaven.

Faust. But I believe, hell is a fiction.

Meph. Go on believing like that till you come to know hell by personal experience. and then. change your belief.

Faust. Do you mean to say that Faustus shall have to rot in hell ?

Meph. Surely, because you have signed the contract by which you have given away your soul to Lucifer Devil.

Faust. Yes, I have given away my body too. But what does it matter ? Do you mean to say that Faustus is foolish enough to believe that after death there is any kind of pain or suffering (for the human soul)? Nonsense belief in hell and belief in suffering after death all these are foolish (nonsensical) talks just like the stories related by old women

Meph. But Faustus I am myself an example to challenge your notion because I am condemned to hell and am at present living in hell.

Faust. What, are you really living in hell at this moment ? No, Mephistophilis, if this is the way of living in hell, I am prepared to be condemned to hell. What do you really mean ? Eating, drinking, sleeping, and even arguing like this, and you say you are living in hell? Well, drop this matter. Better get me a wife—the prettiest woman in Germany, because I am really dying for a wife

Meph A wife !
I prithee, Faustus. talk not of a wife. 140

Faust, Nay, sweet Mephistophilis, fetch me one;
For I will have one.

Meph. Well. thou wilt have one ? Sit there till I come:
I'll fetch thee a wife in the devil's name. [Exit

Re-enter MEPHISTOPHILIS *with a* DEVIL *dress'd like a*
woman, with fireworks.

Meph. Tell me, Faustus, how dost thou like thy wife?

Faust. A plague on her !

Meph. Tut, Faustus.

Marriage is but a ceremonial toy.

If thou lovest me, think no more of it.

She whom thine eye shall like, thy heart shall have, 150

Be she as chaste as was Penelope,

As wise as Saba, or as beautiful

As was bright Lucifer before his fall.

Hold, take this book, peruse it thoroughly : [Gives book.

The iterating of these lines brings gold: •

The framing of this circle on the ground

Brings whirlwinds, tempests, thunder, and lightning:

Pronounce this thrice devoutly to thyself,

And men in armour shall appear to thee.

Ready to execute what thou desir'st. 160

Faust. Thanks, Mephistophilis ; yet fain would I have
a book wherein I might behold all spells and incantations
that I might raise up spirits when I please.

Meph. Here they are in this book. [Turns to them]

Faust. Now would I have a book where I might see
all characters and pleasure of the heavens, that I might
know their motions and dispositions

Meph. Here they are too. [Turns to them]

Faust Nay, let me have one book more,— and then I
have done, wherein I might see all plants, herbs, and
trees, that grow upon the earth. 171

Meph. Here they be

Faust. O, thou art deceived.

Meph. Tut, I warrant thee. [Turns to them]

Meph. Do you want a wife? Please, Faustus, do not talk of wives.

Faust. No, my dear Mephistophilis, please get me a wife, because I badly need a wife.

Meph. Well, do you really want to have a wife? Wait for a while till I return. I shall positively get you a wife. *(Exit).*

*Re-enter MEPHISTOPHILIS with a DEVIL,
dressed like a woman with fireworks.*

Meph. Tell me, Faustus, how you like your wife.

Faust. A curse upon her.

Meph. Any how Faustus, marriage is nothing but a conventional playing. If you have my love for me, better do not think of marriage. You can have any woman you like even if she is as faithful as Penelope (wife of Ulysses) or as prudent as the Queen of Sheba, or as beautiful as Lucifer was before had fallen from heaven. Just take this book and read it thoroughly.

(Gives books)

If you repeat these lines (expressions) you will get wealth; if you draw this circle on the ground, you can produce whirl winds, cyclones, thunder and lightning; and if you utter this three times within yourself, most earnestly, soldiers will appear before you to carry out whatever you will command them to do.

Faust. Thank you, Mephistophilis but I would like to have a book by means of which I could call up spirits whenever I liked.

Meph. You will find it in this book *(Turns to them,*

Faust. Again, I would like to have a book in which I may find all the heaven'y bodies and also the secrets about their movements and their influences.

(Turns to them.)

Faust. No, I would like to have one book more—the last book—in which I can find all the plants, herbs and trees and also their secret potencies.

Meph. Here you can find them.

Faust. O, you are wrong.

Meph. Nonsense. Surely, I am not wrong.

(Turns to them.)

SCENE II. IN FAUSTUS' HOUSE.

Enter FAUSTUS and MEPHISTOPHILIS.

Faust. When I behold the heavens, then I repent
And curse thee, wicked Mephistophilis,
Because thou hast depriv'd me of those joys.

Meph. Why, Faustus,
Thinkest thou heaven is such a glorious thing ?
I tell thee, 'tis not half so fair as thou,
Or any man that breathes on earth.

Faust. How prov'st thou that ?

Meph. 'Twas made for man, therefore is man more
excellent.

Faust. If it were made for man, 'twas made for me.
I will renounce this magic, and repent. 11

Enter GOOD ANGEL and EVIL ANGEL.

Good Ang. Faustus, repent; yet God will pity thee.

Evil Ang. Thou art a spirit; God cannot pity thee.

Faust. Who buzzeth in mine ears I am a spirit ?
Be I a devil, yet God may pity me .
Ay, God will pity me, if I repent.

Evil. Ang. Ay, but Faustus never shall repent.

[*Exeunt Angels.*]

Faus. My heart's so harden'd I cannot repent;
Scarce can I name salvation faith, or heaven,
But fearful echoes thunder in mine ears 20
"Faustus, thou art damn'd !" Then sword, and knives,
Poison, guns, halters, and envenom'd steel
Are laid before me to despatch myself ;
And not sweet pleasure conquer'd deep despair.
Have not I made blind Homer sing to me
Of Alexander's love, and OEnone's death ?

*Scene II. In Faustus' House.**Enter Faustus and Mephistophilis.*

Faust. When I look at the sky or think of heaven, I feel guilty at heart and curse you, Mephistophilis, because you have robbed me of the blessings of heaven.

Meph. Why, Faustus, should you think that heaven is such a beautiful thing? I assure you that heaven is not even as beautiful as you are, or as any other human being, that lives on earth.

Faust. How can you justify your statement?

Meph. Heaven was made for man, and hence, man must be better than heaven.

Faust. If heaven were made for man, it must have been made for me also; and therefore, I will give up this black art (magic) and regret what I have done (i. e. I have signed a contract with the Devil).

Enter Good Angel and Evil Angel.

Good Ang. Faustus, regret your action, and God will have sympathy for you.

Evil Ang. You have become a spirit now; and so God cannot help you any way.

Faust. Who tells me that I am a spirit? Even if I am a devil (the most wicked creature), God will have sympathy for me. Yes, God will surely feel for me if I regret my action.

Evil Ang. Yes, but Faustus will never regret his action :
(*Exeunt Angels.*)

Faust. My heart has become so hard or callous that I am incapable of regretting my action. I cannot even think of redemption or cannot have any faith in God or in heaven, because I seem to hear somebody uttering very loudly in my ears, "Faustus, you are condemned to hell." Then I seem to see before my eyes such things as poison, gun, hanging rope and poisoned sword—all of which tempt me to kill myself. I would have killed myself long ago had not the temptations of sensual pleasure prevented me from such an action. Have I not read in Homer's poetry how Paris deserted his lady love Oenone (a nymph of Mt. Ida and how she died

And hath not he, that built the walls of Thebes,
With ravishing sound of his melodious harp,
Made music with my Mephistophilis ? 30
Wy should I die, then, or basely despair ?
I am resolv'd : Faustus shall ne'er repent
 Come, Mephistophilis, let us dispute again,
 And argue of divine astrology.
 Tell me, are there many heavens above the moon ?
 Are all celestial bodies but one globe,
 As is the substance of this centric earth ?

Meph. As are the elements, such are the spheres,
 Mutually folded in each other's orb,
 And, Faustus, 40
 All jointly move upon one axletree
 Whose terminine is termed the world's wide pole
 Nor are the names of Saturn Mars or Jupiter
 Feign'd but are erring stars.

Faust. But, tell me have they all one motion, both
situ et tempore ?

Meph. All jointly move from east to west in twenty-
 four hours upon the poles of the world. but differ in their
 motion upon the poles of the zodiac.

Faust. Tush. 50
 These slender trifles Wagner can decide :
 Hath Mephistophilis no greater skill ?
 Who knows not the double motion of the planets ?
 The first is finish'd in a natural day ;
 The second this ; as Saturn in thirty years, Jupiter in
 twelve ; Mars in four : the Sun, Venus, and Mercury
 in a year, the Moon in twenty-eight days. Thus, these
 are freshmen's suppositions. But, tell me, hath every
 sphere a dominion or *intelligentia* ?

how Amphion by his music pulled the rocks to build up the city of Thebes and how at the same time he played upon the musical instrument along with Mephistophilis in hell. Why should then Faustus commit suicide or even be afraid of death? I am determined not to regret my action at all. Come along, Mephistophilis, let us have some discussion about astronomy (science of heavenly bodies). Tell me if there are many heavenly bodies beyond the moon. Do all the heavenly bodies form one world just as the earth is the centre of many heavenly bodies?

Meph. All the heavenly bodies are just like the various elements of nature, all of which form concentric circles (i. e. one circle within another circle). Faustus, all the heavenly bodies move upon one axis, and the farthest end of the axis is the Poles of the Zodiac, Saturn, Mars and Jupiter are not fictitious things, but they are wandering stars or heavenly bodies,

Faust. But please tell me if all these heavenly bodies have one kind of motion only, regarding either the direction of their revolution or the time of their annual revolution.

Meph. All the heavenly bodies rotate on their axis from east to west in twenty four hour but they revolve in different ways upon the Poles of the Zodiac (i. e. they take different times by their revolutions).

Faust. These ordinary things even Wagner (Faustus' assistant or servant) knows. But does not Mephistophilis knows anything better than these little bits of knowledge of astronomy? Who does not know the two kinds of motion of the heavenly bodies; one kind of motion is upon the axis which takes twenty four hours; another kind of motion is the revolution round the earth, which takes in the case of Saturn thirty years, in the case of Jupiter twelve years, Mars takes four years, while the Sun, Venus and Mercury take one year each. The moon takes twenty eight days for its revolution once. Stop it; these are but beginner's tit-bits of knowledge of astronomy. But tell me if every heavenly body has its own guardian spirit.

Meph. Ay. 60

Faust. How many heavens or spheres are there ?

Meph. Nine; the seven planets, the firmament, and the empyreal heaven.

Faust. Well, resolve me in this question ; why have we not conjunctions, oppositions, aspects, eclipses, all at one time, but in some years we have more. in some less ?

Meph. *Per inoequalem motum respectu totius.*

Faust. Well, I am answered. Tell me who made the world ?

Meph. I will not. 70

Faust. Sweet Mephistophilis, tell me.

Meph. Move me not, for I will not tell thee.

Faust. Villain, have not I bound thee to tell me anything ?

Meph. Ay, that is not against our kingdom; but this is. Think thou on hell. Faustus, for thou art damned.

Good Ang. Think, Faustus, upon God that made the world.

Meph. Remember this, [Exit.

Faust. Ay ! go, accursed spirit, to ugly hell !

'Tis thou hast damn'd distressed Faustus' soul !

Is't not too late ? 80

Re-enter GOOD ANGEL and EVIL ANGEL.

Evil. Ang. Too late.

Good Ang. Never too late, if Faustus can repent.

Evil Ang. If thou repent, devils shall tear thee in pieces.

Good Ang. Repent, and they shall never raze thy skin. [Exeunt Angels.

Meph. Yes.

Faust. How many heavenly bodies are there ?

Meph. There are nine, namely, seven planets, the sky, and the highest point or region in space.

Faust. Well, answer me this question—why do not the heavenly bodies have at the same time all sorts of combinations, collisions, positions—benign or malign, eclipses, and many other forms and shapes? Why in certain years we have many such combinations, collisions, eclipses etc, and why in other years a lesser number of such combinations and positions of the heavenly bodies ?

Meph. Because of their unequal motion or revolution in relation to the whole system of the universe

Faust. Well, I am satisfied; but tell me who has created this universe.

Meph. I will not tell you.

Faust. Dear Mephistophilis, please tell me.

Meph. Do not urge me, because I will not tell you that,

Faust. Knave, are you not under the obligation of telling me everything, whatever I shall demand?

Meph. Yes, anything which is not against the laws of hell; but this question of yours is against those laws Faustus, think of hell only because you are condemned to hell.

Good Ang. Faustus, think of God who made this universe.

Meph. Remember word. (Exit.)

Faust. Go to miserable hell, you cursed spirit. It is you who have damned the soul of Faustus. Is it too late to repent and to get the pardon of God ?

Re-enter Good Angel and Evil Angel.

Evil Ang. Too late.

Good Ang. It is never too late if Faustus can regret his action.

Evil Ang. If you regret your action, the devils will tear your body to pieces.

Good Ang. Regret your action, and you will see that the devils can never touch even your hair.

(Exeunt Angels).

Faust. Ah, Christ my Saviour,
Seek to save distressed Faustus' soul !

Enter LUCIFER, BELZEBUB and MEPHISTOPHILIS,

Luc. Christ cannot save thy soul, for he is just :
There's none but I have interest in the same.

Faust. O, who art thou that look'st terrible ?

Luc. I am Lucifer,
And this is my companion-prince in Hell.

Faust. O, Faustus, they are come to fetch thy soul

Luc. We come to tell thee thou dost injure us;
Thou talks't of Christ, contrary to thy promise ;
Thou shouldst not think of God : think of the devil.

Belz. And of his dam too.

Faust. Nor will I henceforth : pardon me in this
And Faustus vows never to look to heaven,
Never to name God, or to pray to him,
To burn his Scriptures, slay his ministers, 10
And make my spirits pull his churches down :

Luc. Do so, and we will highly gratify thee. Faustus
we are come from hell to shew thee some pastime: s
down, and thou shalt see all the Seven Deadly Sin
appear in their proper shapes.

Faust. That sight will be as pleasing unto me.
As Paradise was to Adam, the first day
Of his creation.

Luc. Talk not of Paradise nor creation; but make
this show : talk of the devil and nothing else—Con
away ! 1

Enter the SEVEN DEADLY SINS.

Now, Faustus, examine them of their several names and
dispositions.

Faust. What art thou, the first ?

Faust. Ah, Christ, my redeemer please try to save the soul of Faustus.

Enter Lucifer, Belzebub and Mephistophilis.

Luc. Christ cannot save your soul because he is fair. It is I alone can dispense with your soul,

Faust. O, who are you that appear to be so frightful ?

Luc. I am Lucifer, and this is my attendant spirit of hell.

Faust. O Faustus ! They have come to snatch away your soul to Hell.

Luc. We have come to tell you mercy that you are doing injury to us because you are talking of Christ against the conditions of our contract. You must not think of God but think only of Devil.

Blez. You should think also of the Devil's wife.

Faust. I will not think of God any more. Forgive me please. Faustus takes an oath that he will never think of heaven or talk of God or pray to Him; but he will burn all the sacred books of religion (i. e. of God), kill all the agents of God, and ask all my attendant spirits to destroy the places of worship of God.

Luc. Do as you say, and we shall satisfy you in every possible way. Faustus, we have come from hell to show you some thing to recreate you. Just sit down, and you will see all the Seven Deadly Sins appearing in their flesh and blood form.

Faust. That sight (of the Seven Deadly Sins) will be as welcome to me as the sight of Paradise was welcome to Adam when he was first created.

Luc. Do not talk of heaven or of its creator! but attend this show. Talk of the devil and nothing else. Come along and attend.

Enter the Seven Deadly Sins.

Now, Faustus, note the various names and also the characteristics of the Seven Deadly Sins.

Faust. Who are you, the first of the Sins ?

Pride. I am Pride ; I disdain to have any parents. I am like Ovid's flea; I can creep into every corner. Sometimes, like a perriwig, I sit upon a wench's brow; or, like a fan of feathers, I kiss her lips. But, fie, what a scent is here? I'll not speak another word except the ground were perfumed, and covered with cloth of arras.

Faust. What art thou, the second ? 121

Covet. I am Covetousness, begotten of an old churl: and, might I have my wish, I would desire that this house and all the people in it were turned to gold, that I might lock you up in my good chest, O, my sweet gold !

Faust. What are thou, the third ?

Wrath. I am Wrath: I had neither father nor mother: I leap out of a lion's mouth when I was scarce half-an-hour old; and ever since I have run up and down the world with this case of rapier, wounding myself when I had nobody to fight withal. I was born in hell; and look to it, for some of you shall be my father. 133

Faust. What are thou, the fourth?

Envy. I am Envy, begotten of a chimney-sweeper and an oyster-wife. I cannot read, and therefore wish all books were burnt. I am lean with seeing others eat. O, that there would come a famine through all the world that all might die, and I live alone ! Then thou shouldst see how fat I would be. But must thou sit, and I stand? come down, with a vengeance ! 141

Faust. Away; envious rascal !—What art thou, the fifth ?

Pride My name is Pride. I hate to have any origin (parents). I am just like the insect which is named as Ovid's flea and which can get into any corner without being noticed. Sometimes like a lock of false hair I stick to the brow of a woman, or like a bunch of feathers I touch her lips very gently. But, shame, what a foul smell is here? I will not utter a single syllable unless and until the place is sweetly perfumed, and also furnished with tapestry.

Faust. Who are you, the second of the Sins?

Covet. I am Greed (Covetousness), My father was an old rustic. If I were permitted to have things as I desire, I would wish that this house and all the inmates of it were turned into gold so that I could lock them up in my iron safe. O. my darling gold!

Faust. Who are you, the third of the Sins?

Wrath. I am Anger (Wrath). I am born of no parents I came out of a lion's mouth and when I was hardly half an hour old, and since then; I have been going up and down all over the world trying to stab everybody with this dagger but succeeding to wound nobody except myself. I came from hell and will go back to hell with some of you who will get angry.

Faust. Who are you the fourth of the sins?

Envy. I am Jealousy (Envy), and my father was a chimney-sweeper, while my mother was a fisher-woman. I cannot read, and that is why, I wish to burn all the books in the world. I whither when I find others well-fed; and I wish that a scarcity of food come over the whole world so that all people should die but I alone should remain alive. It is only then you could find me quite fleshy and strong. Why should you keep sitting when I am standing? Better be ruined along with me.

Faust. Get away, mean Jealousy, Who are you, the fifth of the sins?

Glut. Who, I, sir ? I am Gluttony. My parents are all dead, and the devil a penny they have left me, but a bare pension, and that is thirty meals a day and ten bevers. — a small trifle to suffice nature. O, I come of a royal parentage ! my grandfather was a Gammon of Bacon, my grandmother a Hogsl rad of Cloret-wine, my godfathers were these, Peter Pickle-herring and Martin Martlemas-beef ; O, but my godmother, she was a jolly gentlewoman and well-beloved in every good town and city ; her name was Mistress Margery March-beer. Now Faustus, thou hast heard all my progeny will thou bid me to supper " 155

Faust No, I'll see thee hanged thou wilt eat up all my victuals.

Glut. Then the devil choke thee !

Faust Choke thyself gluttony ! — What art thou the sixth "

Sloth I am Sloth I was begotten on a sunny bank, where I have lain ever since, and you have done me great injury to bring me from thence let me be carried thither again by Gluttony and Lechery. I'll not speak another word for a king's ransom.

Faust What art thou Mistress Minx the seventh and last ?

Lechery Who, I sir ? the first letter of my name begins with I

Luc Away, to hell ? [*Exeunt the Sins*]

Luc Now, Faustus how dost thou like this ? 171

Faust, O, this feeds my soul !

Luc Tut, Faustus, in hell is all manner of delight,

Faust. O, might I see hell, and return again
How happy were I then !

Luc. Thou shalt; will send for thee at midnight.
In meantime take this book peruse it thoroughly
And thou shalt turn thyself into what shape thou wilt:

Glut. Do you want to know my name? I am Gluttony (undue fondness for eating and drinking). Both of my parents are dead, and they have left me very little money with which I can hardly have thirty meals and ten drinks, which are not at all sufficient for existence. O, my parents were of royal blood. My father was a leg or thigh of pork (pig flesh), and my mother was a barrel of claret-wine. My grandfather was a Herring flesh and also dried meat, while my grandmother was a cheerful woman, who used to be loved in all good towns and cities. Her name was the beer which is brewed in the month of March. Now, Faustus, you have heard about my genealogy (family relations). Will you permit me to have my dinner.

Faust. No I shall see that you are hanged, because otherwise you will consume all my food and drink.

Glut. Then let the devil stifle your breath.

Faust. Stifle your own breath Gluttony. Who are you, the sixth of the Sins?

Sloth. I am Laziness (Sloth). I was born on a sun-shiny bank where I have been lying ever since my birth and you have done me the greatest injury by taking me away from that place. Let me be conveyed back to the same place by Gluttony and Lust (Lechery). I will not waste even a single syllable even to get a king released from his bondage.

Faust. Who are you, naughty girl, the seventh and the last of the Sins?

Lechery. Do you want to know my name? My name begins with the letter L.

Luc. Get back to hell, all of you. (*Exeunt the Sins*).

Luc. Well Faustus, how did you like this show?

Faust. O, this show pleases me greatly.

Luc. Well, Faustus, in hell you will have plenty of such pleasant shows.

Faust. I wish, I could visit hell and come back to the world again. How happy I would have felt then!

Luc. You will visit hell. I shall call you at mid-night. In the meanwhile, read this book thoroughly, and you will learn how to change your shape any way you like.

Faust. Great thanks, mighty Lucifer !
This will I keep as chary as my life.

Luc. Farewell, Faustus, and think on the devil.

Faust. Farewell. great Lucifer.

(Exeunt Lucifer and Belzebub.)

Come, Methistophilus. *(Exeunt.)*

ACT III.

Enter Chorus

Cho. Learned Faustus.
To know the secrets of astronomy,
Graven in the book of Jove's high firmament
Did mount himself to scale Olympus' top
Being seated in a chariot burning bright.
Drawn by the strength of yoky dragons' necks.
[He views the clouds, planets, and the stars,
The Tropic Zones, and quarters of the sky.
From the bright circle of the horned moon
Even to the heights of Primum Mobile . 10
And whirling round with this circumference.
Within the concave compass of the Pole.
From East to West his dragons swiftly glide
And in eight days did bring him home again.
Not long he stayed within his quiet house
To rest his bones after his weary toil,
But new exploits do hale him out again
And mounted then upon a dragon's back
That with his wings did part the subtle air,] 20
He now is gone to prove cosmography
[That measures coasts and kingdoms of the earth :]
And, as I guess, will first arrive at Rome,
To see the Pope and manner of his court.
And take some part of holy Peter's feast,
That to this day is highly solemniz'd. *[Exit.]*

Faust. Thank you very much, most powerful Lucifer. I shall keep this book as carefully as I would preserve my life.

Luc. Good bye, Faustus. Think always of the devil.

Faust. Goodbye, mighty Lucifer,

(*Exeunt Lucifer and Belzebub.*)

Come along, Mephistophilis. (*Exeunt*)

ACT III.

Enter Chorus.

Cho. Learned Faustus, in order to know the secrets of the heavenly bodies which are inscribed in the high sky, the kingdom of Jove, climbed over the top of Mount Olympus, being carried in a chariot of flames and being pulled by the powerful dragons. He (Faustus) sees the clouds, the planets, and the stars, the various corners of the firmament—the Tropic, the Zones, and other quarters, extending from the bright circle of the crescent moon to the tops of the heavenly body known as the Primum Mobile: and thus moving round at a great speed from East to West encircling the Poles that in eight days he returned to his original place (Home on earth). He did not stay at home for long to enjoy rest or to relieve the fatigue of his great wanderings, but soon afterwards, he went out again for new adventures riding a dragon that flew through the air with its wings. He has now gone to study the various heavenly bodies that surround the lands and seas of the earth. As I understand, he will first visit Rome in order to meet the Pope and see how the Pope holds his conference. He will also attend St. Peter's feast (held on 29th June), which is celebrated even now-a-days. (*Exit*)

SCENE I. In Rome.

Enter Faustus and Mephistophilis

Faust. Having now my good Mephistophilis
 Pass'd with delight the stately town of Tiber,
 Environ'd round with airy mountain-tops
 With walls of flint, and deep-entrenched lakes
 Not to be won by any conquering Prince
 From Paris next, coasting the realm of France
 We saw the river Maine fall into Rhine
 Whose banks are set with groves of fruitful vines
 Then up to Naples rich Campania
 Whose buildings fair and gorgeous to the eye 10
 The streets straight forth and paved with finest brick
 Quarter the town in four equivalents -
 There saw we learned Maro's golden tomb
 The way he cut, an English mile in length
 Through a rock of stone in one night's space
 From thence to Venice Padua and the rest
 In one of which a sumptuous temple stands
 That threatens the stars with her aspiring top
 Thus hitherto hath Faustus spent his time
 But tell me now what resting place is this -
 Hast thou as erst I command
 Conducted me within the walls of Rome -

Meph. Faustus I have and because we will not
 be unprovided I have taken up his Holiness privy
 chamber for our use

Faust. I hope his Holiness will bid us welcome

Meph. But tis no matter man well behold
 his good cheer

And now my Faustus that thou mayst perceive
 What Rome containeth to delight thee with
 Know that this city stands upon seven hills,
 That underprop the groundwork of the same
 Just through the midst runs flowing Tiber's stream
 With winding banks that cut it in two parts
 Over the which four stately bridges lean
 That make safe passage to each part of Rome
 Upon the bridge, call'd Ponte Angelo,

*Scene I. In Rome.**Enter Faustus and Mephistophilis.*

Faust. My good friend Mephistophilis, we passed with great pleasure the majestic town of the Treves (Trier), which was surrounded by very high mountains that served as walls of very hard rock, encircled by deep lakes and which, as such, was invincible to any aggressive ruler. Next from Paris and going round the whole of France, we saw how the river Maine mingled with the Rhine river, the banks of which were studded with bowers of vine trees (creeper). Then we went to Naples and the plain surrounding Rome, where we saw the beautiful majestic buildings and the streets, which were perfectly straight which were metalled with finest bricks, and which cut the city of Rome into four equal sections. There we saw the golden tomb of Virgil, who is said to have made in one night the tunnel through the rocks extending over an English mile. From there we visited Venice, Padua and other cities in one of which places a beautiful temple was situated with its steeple (pointed top) kissing the sky. This is how Faustus had spent his time. But tell me now what place is this where we want to take rest for some time? Have you taken me into the city of Rome as I had asked you to do sometime ago?

Meph. Faustus; I have done just as you wanted me to do; and besides, I have arranged for our resting place and also for our food and drink in the private room of the Pope

Faust. I hope, the Pope will welcome our presence.

Meph. Nonsense, it does not matter whether the Pope welcomes us or not. We shall take liberties with him. Now, Faustus, you may see for yourself what things in the city of Rome are really worth-seeing. You should know that the city of Rome is situated on seven hills that serve as its support. Exactly through the heart of the city (of Rome) the river Tiber flows and divides the city into two parts, and over this river, stand four majestic bridges, which help the safe conduct of the passengers from one part of the city to the other. Upon the bridge is erected a castle called Ponte Angelo, which is very

Erected is a castle passing strong,
 Within whose walls such store of ordnance are,
 And double cannons fram'd of carved brass,
 As match the days within one complete year :
 Besides the gates, and high pyramids,
 Which Julius Caesar brought from Africa.

Faust. Now, by the kingdoms of infernal rule,
 Of Styx, of Acheron, and the fiery lake
 Of ever-burning Phlegethon, I swear
 That I do long to see the monuments
 And situation of bright-splendent Rome;
 Come, therefore, let's away.

Meph. Nay, Faustus, stay : I know you'd fain see
 the Pope,
 And take some part of baly Peter's feast, 50
 Where thou shalt see a troop of bald pate friars,
 Whose *summum bonum* is in belly-cheer.

Faust. Well, I'm content to compass them some sport,
 And by their folly make us merriment.
 Then charm me, that I may be invisible
 To do what I please,
 Unseen of any whilst I stay in Rome.

[*Mephistophilis charms him.*]

Meph. So, Faustus, now
 Do what thou wilt, thou shalt not be discern'd 50

*Sound a Sonnet. Enter the POPE and the CARDINAL OF
 LORRAINE to the banquet, with FRIARS attending.*

Pope. My Lord of Lorraine, will't please you draw
 near ?

Faust. Fall to, and the devil choke you, an you spare

Pope. How now ! who's that which spake ? Friars,
 look about.

First Friar. Here's nobody, if it likes your Holiness.

Pope. My lord; here is a dainty dish was sent me
 from the Bishop of Milan.

Faust I thank you, sir, [Snatches the dish.

Pope How now ! who's that which snatched the
 meat from me ? will no man look ?—My lord, this dish
 was sent me from the Cardinal of Florence.

strongly built and within which sufficient arms and ammunition are stored to last for atleast one year. They are cannons with double bores and made of brass. there are also some pieces of the gates and the Egyptian pyramids which were brought by Julius Caesar from Africa.

Faust. Now, in the name of Hell or the kingdom of Lucifer which consists of the rivers such as Styx, the Acheron, Phlegethon, which is always full of liquid fire. I assure you that I want to see the magnificent buildings of the majestic city of Rome. Therefore, come along let us go away from here.

Meph. No Faustus, wait. I know that you would like to meet the Pope and also attend St. Peter's feast where you will see a body of bald-headed monks whose highest aim in life is to eat and drink.

Faust. Well, I am prepared to provide them with a little bit of fun so that their stupidity may be exposed and we may be able to enjoy the luns at their expense. So, please exercise some magic spell upon me so that I may remain invisible to everybody and also do whatever I like so long I stay in the city of Rome. (*Mephistophilis charms him*).

Meph. So, Faustus, do whatever you like ; nobody shall be able to see you.

Sound a Sonnet Enter the Pope and the Cardinal of Lorraine to the banquet, with Friars attending.

Pope. My lord, Cardinal of Lorraine, will you please come nearer ?

Faust. Start eat. g, the devil will stuff your throat if you do not start eating.

Pope. What's the matter ? Who did speak out ? Monks, just have a search.

First Friar. There is no body here, I may tell your Holiness.

Pope. My lord, this tasteful dish was sent to me by the Bishop of Milan

Faust. I thank you for that. (*Snatches the dish.*

Pope. What's the matter ? Who did snatch away the meat dish from me ? Will somebody find out who snatched away the dish ? My lord, this dish was sent to me by the Cardinal of Florence.

Faust. You say true ; I'll ha't, [*Snatches the dish.*

Pope. What, again !—My lord, I'll drink to your
Grace 70

Faust. I'll pledge your Grace. [*Snatches the cup.*

C. of Lor. My lord, it may be some ghost, newly
crept out of Purgatory, come to beg a pardon of your
Holiness.

Pope. It may be so—Friars, prepare a dirge to lay
the fury of his ghost—Once again, my lord, fall to.

[*The Pope crosses himself.*

Faust. What, are you crossing of yourself ?
Well, use that trick no more, I would advise you,

[*The Pope crosses himself again.*
Well, there's the second time. Aware the third .

I give you fair warning 80

[*The Pope crosses himself again, and Faustus hits him a
box of the ear, and they all run away.*

Come on, Mephistophilis, what shall we do ?

Meph. Nay, I know not : we shall be cursed with
bell, book, and candle.

Faust. How ! hell, book, and candle,—candle, book
and bell,—

Forward and backward, to curse Faustus to hell !

Anon you shall hear a hog grunt a calf bleat, and an ass
bray,

Because it is Saint Peter's holiday.

Re-entr all the FRIARS to sing the Dirge.

First Friar. Come, brethren, let's about our business
with good devotion. [*They sing,*

*Cursed be he that stole away his Holiness' meat from the
table]*

maledicat Dominus !

Faust. You are speaking the truth; I will have the dish. *(Snatches the dish.)*

Pope. What, again the dish has been snatched away. My lord, I will drink the health of your Holiness.

Faust I will drink the health of your Holiness.

(Snatches the cup.)

C. of Lor. It may be some ghost which has come out of its grave in order to beg the forgiveness of your Holiness.

Pope. It is quite likely. Friars, sing a funeral song in order to soften the ill-temper of the ghost—Once more, my lord, let us start eating. *(The Pope crosses himself.)*

Faust. What, are you really putting the sign of a cross? Well, I warn you not to play that trick again (i. e. crossing). *(The Pope crosses himself again.)*

You have played the trick for the second time; but if you play the same trick for the third time, you will have to pay the penalty

(The Pope crosses himself again, and Faustus hits him a box on the ear, and they all run away)

Come along, Mephistophilis. What shall we do now here?

Meph. No, I do not know, but I know that we shall be cursed (excommunicated) by ringing the bell, by reading the Bible, and by putting out some of the candles

Faust. What is the significance of cursing Faustus by the bell, the Bible and the candle either beginning with ringing the bell or by putting out the candles? Soon we shall hear a Friar grunting like a pig, another Friar bleating like a calf, another Friar braying like an ass, because it is St. Peter's day (or the day of St. Peter's feast).

Re-enter all the Friars to sing the Dirge.

First Friar. Come along, brethren, let us sing the dirge in right earnest. *(They sing.)*

Let him be excommunicated who stole away the Cardinal's meat dish from the dinner table. May the Lord curse him.

*Cursed be he that struck his Holiness a blow on the face !
maledicat Dominus !*

*Cursed be he that took Friar Sandelo a blow on the pate!
maledicat Dominus !*

*Cursed be he that disturbeth our holy diige ! maledicat
Dominus !*

*Cursed be he that took away his Holiness' wine! maledicat
Dominus !*

Et omnes Sancti ! Amen !

*[Mephistophilis and Faustus beat the Friars, and fling
fire-works among them ; and so exeunt.*

ACT IV

Enter Chorus.

Cho. When Faustus had with pleasure ta'en the view
Of rarest things, and royal courts of kings,
He stay'd his course, and so returned home,
Where such as bear his absence but with grief,
I mean his friends and near'st companions,
Did gratulate his safety with kind words,
And in their conference of what befell,
Touching his journey through the world and air,
They put forth questions of astrology,
Which Faustus answer'd with such learned skill 10
As they admir'd and wonder'd at his wit,
Now is his fame spread forth in every land.
Amongst the rest the Emperor is one,
Carolus the Fifth, at whose palace now
Faustus is feasted 'mongst his noblemen.
What there he did, in trial of his art
I leave untold . your eyes shall see ('t) perform'd,

(Exit.

Scene I. AN INN

Enter ROBIN, the Ostler, with a book in his hand.

Robin. O, this is admirable ! here I ha' stolen one
of Doctor Faustus' conjuring books, and, i'faith, I mean
to search some circles for my own use.

Let him be excommunicated who hit the Cardinal on the face. May the Lord curse him.

May he be excommunicated who ever struck Friar Sandelo on the head.

May he be excommunicated who is disturbing us in singing our sacred funeral song. May the Lord curse him.

May he be excommunicated who stole away the Cardinal's wine. May the Lord curse him. May all the saints curse him Amen (Let it be so).

Mephistophilis and Faustus beat the Frairs, and fling fireworks among them ; and so exeunt.

ACT IV

Enter Chorus.

Cho. When Faustus had visited the courts of the kings and had seen the most wonderful things, he stopped his journey and went back home where his friends and relatives been pining to see him with sorrowful and anxious hearts . and naturally when he returned home and related his adventures to them they expressed their pride and joy at the acquisition of knowledge about the heavenly bodies and about the various countries and their peoples. Faustus answered every question on astrology so successfully that his fame spread far and wide. all over the world, so much so that King Charles the fifth once invited him to dinner along with the noblemen before whom he performed some of his magical feats, which I (Marlowe) do not propose to relate because I want that you should see the performances with your own eyes. (*Exit*)

SCENE I. An Inn.

Enter Robin, the Ostler, with a book in his hand.

Robin. O, this is a wonderful book. I have taken away one of the books of magic belonging to Dr. Faustus without his knowledge and permission : and I am sure, I can find out certain symbols from the book which may help me in performing certain magical feats.

Enter Ralph, calling Robin

Ralph. Robin, prithee, come away there's a gentle man tarries to have his horse, and would have his things rubbed and made clean he keeps such a chafing with my mistress about it and she has sent me to look thee out, prithee, come away

Robin Keep out keep out, or else you are blown up, you are dismembered *Ralph* keep out, for I am about a roaring piece of work

Ralph Come, what dost thou with that same book? thou canst not read?

Robin Yes my master and mistress shall find that I can read

Ralph Why Robin what book is that?

Robin What book? why the most intolerable book for conjuring that ever was invented by any brimstone devil

Ralph Certain it is new when? 20

Robin I have been conjuring with it ever since I was a boy, and I have never been able to get any good out of it, except only to make my mistress angry with me

Ralph Our Master Pison says that's nothing

Robin True *Ralph* and more, *Ralph*, if thou hast any mind to Nan Spit, our kitchen maid, thou shalt have her

Ralph O, brave, Robin! shall I have Nan Spit? On that condition I'll feed thy devil with horse-bread as long as he lives, of free cost 29

Robin No more, sweet *Ralph* let's go and make clean our boots, which lie foul upon our hands, and then to our conjuring in the devil's name. [Exeunt]

Enter Ralph and Robin.

Ralph. Robin, please come away. There is a gentleman writing to take out his horse, and also to get his things cleaned and brushed up. He is making such a low (noise) with my wife that she has urged me to find you out. So, please come away.

Robin. Remain at a distance, I warn you because otherwise you will be blown to bits. Don't come near me because I am engaged in a very dangerous sort of work (experiment)

Ralph. Come away. What are you doing with that book when you cannot read any alphabet?

Robin. Yes, my master and mistress will come to know that, I can read all-right.

Ralph. What do you mean? What is that book?

Robin. Do you want to know what book it is? Well it is one of the most dangerous books of magic ever made by an evil spirit of hell.

Ralph. Can you perform any feats of magic by it?

Robin. I can easily perform all kinds of magical feats with the help of this book. First, I can secure you any amount of wine to drink from any tavern in Europe—that is one of the feats I can perform

Ralph. Our master Carson says that to get drunk with wine is no fact at all.

Robin. That's true. Ralph: but it can do more feats, for example, if you want to secure Nan Spit, our kitchen-maid, you can have her.

Ralph. O, my wonderful Robin, can I really secure Nan Spit? If you can help me that way, I assure you that I shall feed your evil spirit free with coarse bread as long as it lives.

Robin. No more of this, for the time being, my dear Ralph. Let us first go and clean the boots which are lying dirty; and then we shall think of magic and the devil.
(*Exeunt.*)

SCENE II.

Enter ROBIN and RALPH with a silver goblet.

Robin. Come, Ralph ! did not I tell thee, we were for ever made by this Doctor Faustus' book ? *ecce, signum !* here's a simple purchase for horse-keepers : our horses shall eat no hay as long as this lasts.

Ralph. But, Robin, here comes the Vintner.

Robin. Hush ! I'll gull him supernaturally.

Enter Vintner.

Drawer, I hope all is paid. God be with you !—Come, Ralph.

Vint. Soft, sir, a word with you. I must yet have a goblet paid from you, ere you go 10

Robin. I a goblet, Ralph. I a goblet — I scorn you ; and you are but a, & c. I a goblet ! search me,

Vint. I mean so, sir, with your favour.

[Searches Robin]

Robin. How say you now ?

Vint. I must say somewhat to your fellow.—You, sir !

Ralph. Me, sir ! me sir ! search your fill. [*Vintner searches him.*] Now, sir, you may be ashamed to burden honest men with a matter of truth.

Vint. Well, none of you hath this goblet about you.

Robin. You lie, drawer, 'tis afore me [*Aside*] Sirrah you, I'll teach you to impeach honest men :—stand by ; —I'll scour you for a goblet : —stand aside you had best, I charge you in the name of Belzebub.—Look to the goblet, Ralph [*Aside to Ralph*].

Vint. What mean you, sirrah ?

SCENE II.

Enter Robin and Ralph with a silver goblet.

Robin. Come along, Ralph. Didn't I tell you that our fortune has been made by the magic book of Dr. Faustus? See the sign. Here is a sign by which one can easily secure the fodder for horses without paying anything (i. e. by stealing). Our horses shall never be in want of fodder so long this sign is known to us.

Ralph. But, Robin, look! the wine-seller is coming.

Robin. Keep quite. I will make a fool of him most outrageously (with the help of magic).

Enter Vintner.

Wine-seller, I think, all your bills have been paid. Goodbye, come along Ralph.

Vint. Wait a bit, sir; I want to speak to you. I must realise my dues for a goblet of wine before you go.

Robin. Ralph, I never owe him any goblet. I hate you (Vintner), and you but a, etc. Do you really mean to say, I owe you a goblet? Then search me.

Vint. I want to search you, sir, with your permission. (*Searches Robin.*)

Robin. Do you find anything with me?

Vint. I want to speak (search) your companion—you, sir (Ralph).

Ralph. Do you mean me, sir? Then search me as much as you like.

(*Vintner searches him.*) Now, sir, you should feel ashamed of distrusting honest gentlemen.

Vint. Well, one of you must have got the goblet with you.

Robin. You are telling a lie, Vintner, the goblet is before me (*Aside*). You mean creature, I will punish you for accusing honest persons; stick to your position. I will chastise you for a goblet; stand aloof, I warn you. I make a charge against you in the name of Belzebub (the first lieutenant of Satan)—take care of the goblet, Ralph (*Aside to Ralph*).

Vint. What do you mean, fellow?

Robin. You will see what I mean. (*Reads from a book*)

Robin I'll tell you what I mean. [*Reads from a book*] *Sanctobulorum Periphrasticon*—Nay, I'll tickle you, Vintner—Look to the goblet, Ralph [*Aside to Ralph*]—*[Reads]* *Polypnagmos Belsebrrams framanto pacostiphos tostus. Mephistophilis, & c.*

Enter Mephistophilis, sets squibs at their backs, and then
They run about *exit*

I int O, *nomine Domini*! what meanest thou, Robin? thou hast no goblet

Ralph *Peccatum peccatorum*!—Here's thy goblet, good Vintner (*Gives the goblet to Vintner who exits*)

Robin *Misericordia pro nobis*! what shall I do? Good devil, forgive me now, and I'll never rob thy library more

Re-enter MEPHISTOPHILIS

Meph Monarch of hell, under whose black survey
 Great potentates do kneel with awful fear,
 Upon whose altars thousand souls do lie,
 How am I vexed with these villains' charms? 40
 From Constantinople am I hither come
 Only for pleasure of these damned slaves.

Robin How, from Constantinople! you have had a great journey, will you take sixpence in your purse to pay for your supper, and be gone?

Meph Well, villains for your presumption, I transform thee into an ape and thee into a dog and so begone. *(Exit*

Robin How, into an ape! that's brave I'll have fine sport with the boys I'll get nuts and apples enow. 50

Ralph. And I must be a dog

Robin. I'faith, my head will never be out of the pottage-pot *(Exeunt.)*

Sanctobulorum Perciphrasticon-- no, I will punish you, Vintner. Take care of the goblet, Ralph (*Aside to Ralph*)—(*Reads*) *Polypragmos Belseborams framanto pacostiphos tostus, Mephistophilis & c.*

Enter Mephistophilis, sets squibs at their backs and then exit. They run about.

Vint. O. sin of sins ! what do you really mean. Robin ? You have no goblet

Ralph. Pity us. Here is your goblet. good vintner.
(*Gives the goblet to Vintner who exit*)

Robin. *Misericordia pro nobis* ! what can I do? Good devil, pardon me now, and I will never steal any book from your library.

Re-enter Mephistophilis.

Meph. Mighty Lucifer, in your great empire of darkness, many powerful rulers bow their head before you in fear and reverence, and at your feet thousands of souls lie prostrate. How I am annoyed by the charms of these wicked creatures (Robin and Ralph)—how from distant Constantinople I had to come here in order to please the fancy of these cursed creatures (Robin and Ralph).

Robin. Are you really coming from Constantinople ? You have had a long journey. Will you accept six pence in your pocket to pay for your supper, and depart ?

Meph. Well, wicked creatures. for your impertinence I change you (Robin) into a monkey and you (Ralph) into a dog ; and so get away. (*Exit.*)

Robin. How is it: I am going to be changed into a monkey. That's fine : I will have good funs with the boys : I will also get enough of nuts and apples to eat.

Ralph. And I must be changed into a dog.

Robin. Surely, your head will never get out of the vessel containing a soup of meat of vegetables.

(*Exeunt.*)

SCENE III. The Emperor's Palace At Innsbruck.
Enter EMPEROR, FAUSTUS, and a KNIGHT, with
 ATTENDANTS.

Emp. Master Doctor Faustus, I have heard strange report of thy knowledge in the black art, how that none in my empire nor in the whole world can compare with thee, for the rare effects of magic : they say thou hast a familiar spirit, by whom thou canst accomplish what thou list. This, therefore is my request, that thou let me see some proof of thy skill, that mine eyes may be witnesses to confirm what mine ears have heard reported : and here I swear to thee, by the honour of mine imperial crown, that whatever thou dost, thou shalt be no ways prejudiced or endamaged. 11

Knight. I faith, he looks much like a conjuror. [*Aside*]

Faust. My gracious sovereign, though I must confess myself far inferior to the report men have published, and nothing answerable to the honour of your imperial majesty, yet, for that love and duty binds me thereunto, I am content to do whatsoever your majesty shall command me.

Emp. Then, Doctor Faustus, mark what I shall say
 As I was sometimes solitary set 20
 Within my closet, sundry thoughts arose
 About the honour of mine ancestors,
 How they had won by prowess such exploits,
 Got such riches, subdu'd so many kingdoms,
 As we that do succeed, or they that shall
 Hereafter possess our throne, shall
 (I fear me) ne'er attain to that degree
 Of high renown and great authority :
 Amongst which kings is Alexander the Great,
 Chief spectacle of the world's pre-eminence, 30
 The bright shining of whose glorious acts,
 Lightens the world with his reflecting beams,
 As when I hear but motion made of him.
 It grieves my soul I never saw the man.
 If, therefore, thou, by cunning of thine art,
 Canst raise this man from hollow vaults below,

SCENE III. *The Emperor's Palace at Innsbruck.*

Enter Emperor, Faustus, and a Knight with Attendants.

Emp. Master Doctor Faustus, it has come to my ears in the form of strange reports that you possess so much knowledge of magic that none in the world can rival you in this particular branch. The Reports say that you have got an attendant spirit with whose help you can perform any impossible feat. I would, therefore, request you to make some demonstrations of your magical power so that I may be convinced of the truth of the reports I have heard about your proficiency in magic. I assure you by virtue of my position as an Emperor that whatever feats you may be performing, you shall not be held responsible for any damage or injury that might proceed from your performances.

Knight Surely, he looks much like a magician
(*Aside*)

Faust. My great Emperor, although I must admit that my powers in magic are not at all in proportion to the measure of the reports that you might have heard about them yet as I am duty-bound to obey your commands, I would like to demonstrate my magical powers to please your majesty in whatever manner your majesty will command.

Emp. Then Doctor Faustus, listen to my words. When once I was sitting alone in my private chamber, certain thoughts came to me—thoughts about my forefathers, how they had won glory and honour by means of their courage and bravery, how they secured so much of wealth and also conquered so many countries, and how neither we, who are now occupying their position nor our successors who will step into our shoes, can claim the same glory and power which our ancestors used to command. Among those ancestors, Alexander the Great was one of the kings, who had attained the highest position of eminence and power, which no other ruler in the world had attained. I have heard many reports about him, but unfortunately, I have never seen him with my eyes. If, therefore, by your power of magic you

Where lies entomb'd this famous conqueror,
 And bring with him his beauteous paramour,
 Both in their right shapes, gesture, and attire
 They us'd to wear during their time of life, 40
 Thou shalt both satisfy my just desire,
 And give me cause to praise thee whilst I live.

Faust. My gracious lord, I am ready to accomplish
 your request, so far forth as by art and power of my
 spirit I am able to perform.

Knight. I'faith, that's just nothing at all. [*Aside.*]

Faust. But, if like your Grace, it is not in my ability
 to present before your eyes the true substantial bodies
 of those two deceased princes, which long since are con-
 sumed to dust. 50

Knight. Ay, marry, Master Doctor, now there's a
 sign of grace in you, when you will confess the truth.

[*Aside*]

Faust. But such spirits as can lively resemble Alexander
 and his paramour shall appear before your Grace, in
 that manner that they both lived in in their most flourish-
 ing estate; which I doubt not shall sufficiently content
 your imperial majesty.

Emp. Go to, Master Doctor let me see them presently

Knight. Do you hear, Master Doctor? you bring
 Alexander and his paramour before the Emperor! 60

Faust. How then, sir?

Knight. I'faith, that's as true as Diana turned me to
 a stag.

Faust. No Sir but, when Actaeon died, he left the
 horns for you—Mephistophilis, begone.

[*Exit Mephistophilis.*]

Knight. Nay, an you go to conjuring, I'll begone

[*Exit.*]

Faust. I'll meet with you anon for interrupting me
 so;—Here they are, my gracious lord.

can bring back that great departed soul from his tomb, where he is now lying, and also his noble wife, in their bodily form, in their dress and manners which they used to put on while they were alive, you will not only fulfil one of the greatest longings of my heart but also I shall praise your wonderful skill in magic all my life.

Faust. My noble lord I am prepared to fulfil your desire as far as the art of magic and my knowledge of magic would enable me to perform the feat.

Knight. Surely, that is as good as performing nothing.

(Aside)

Faust. But, if your majesty would not mind, it does not lie in my power to bring back to your presence in their bodily forms those two departed souls whose bodies were long reduced to dust.

Knight. Yes, surely, Master magician, you seem to be modest in your tone when you confess your inability to perform the deed.

(Aside)

Faust. But such souls as will closely resemble Alexander and his wife will certainly appear before your majesty in the same manner and state in which they used to live in all majesty and grandeur when they were alive on earth, and I am confident that they will sufficiently satisfy your desire or curiosity.

Emp. Without any further delay, Master magician let me see those departed souls again.

Knight. Do you listen to what his majesty says. Master magician? You will have to bring Alexander and his wife back to 'fe (before the Emperor).

Faust. What does it matter?

Knight. Well, that would be as good as Diana converting me into a deer.

Faust. No, sir that's not the thing. When Actaeon (the hunter) was torn to pieces by his own hounds, he left the horns for you (Actaeon was changed into a stag by Diana because he had seen her bathing naked)—Mephistophilis, get away from here. *(Exit Mephistophilis).*

Knight. No, if you go to perform your tricks of magic, I will also go away.

(Exit)

Faust. I will meet you soon again for disturbing me like that...Here are Alexander and his wife, my noble lord!

Re-enter Mephistophilis, with Spirits in the shapes of ALEXANDER and his PARAMOUR.

Emp. Master Doctor, I heard this lady, while she lived, had a wart or mole in her neck : how shall I know whether it be so or no ? 71

Faust. Your highness may holdly go and see.

Emp. Sure these are no spirits, but the true substantial bodies of those two deceased princes. [*Exeunt Spirits.*

Faust. Wilt please your highness now to send for the knight that was so pleasant with me here of late ?

Emp. One of you call him forth. [*Exit Attendant.*

Re-enter the KNIGHT, with a pair of horns on his head.
How now, sir knight ! Feel on thy head.

Knight. Thou damned wretch and execrable dog,
Bred in the concave of some monstrous rock, • 80
How dar'st thou thus abuse a gentleman ?
Villain, I say, undo what thou hast done !

Faust. O, not fast, sir ! there's no haste : but good, are you remembered how you crossed me in my conference with the Emperor ? I think I have met with you for it.

Emp. Good Master Doctor, at my entreaty release him : he hath done penance sufficient. 88

Faust. My gracious lord, not so much for the injury he offered me here in your presence, as to delight you with some mirth, hath Faustus worthily requited this injurious knight, which being all desire, I am content to release him of his horns :—and, sir knight, hereafter speak well of scholars :—Mephistophilis, transform him

Re-enter Mephistophilis with spirits in the shapes of Alexander and his Paramour.

Emp. Master magician, I heard that while the wife of Alexander was alive, she had some wart or mole on her neck. Now I want to see if she has it or not (in order to see whether the present figure is really the wife of Alexander).

Faust. Your majesty can go near the figure without any fear and examine it.

Emp. Surely, these figures are not spirits but actual human beings i. e. Alexander the Great and his Paramour.
(*Exeunt Spirits.*)

Faust. Will your majesty be kind enough to send for the Knight who was making a fun of me a few moments ago here?

Emp. Let one of the attendants call the Knight here.
(*Exit Attendant*)

Re-enter the Knight with a pair of horns on his head. What's the matter, Sir Knight? Just try to find out what you have got upon your head.

Knight. How do you venture to insult a gentleman you cursed and contemptible creature, who must have been born in some corner of an ugly and dirty hill. Knave, I command you to take off the horns from my head.

Faust. Not so soon, sir, there is no hurry about it. Do you remember how you interfered with me while I was talking to the Emperor? I think, I have answered you properly for that.

Emp. Good Master magician on my request please set him free, he has made sufficient amends (or paid sufficient penalty).

Faust. My noble lord, it was not so much out of annoyance that I punished him with horns but it was more to entertain you with the fun of putting horns on his head that I performed this feat of magic. As the purpose has been served, I am perfectly satisfied to take off the horns from his head. Now, Sir Knight, in future behave properly towards learned persons (like me). Mephistophilis, change the Knight at once i. e. take off his

straight. [*Mephistophilis removes the horns.*] Now, my good lord, having done my duty, I humbly take my leave.

Emp. Farewell, Master Doctor : yet, ere you go except from me a bounteous reward. 98

[*Exeunt Emperor, Knight, and Attendants.*]

SCENE IV. A GREEN.

FAUSTUS and MEPHISTOPHILIS

Faust. Now, Mephistophilis, the restless course
That time doth run with calm and silent foot,
Shortening my days and thread of vital life,
Calls for the payment of my latest years :
Therefore, sweet Mephistophilis, let us
Make haste to Wertenberg.

Meph. What, will you go on horseback or on foot?

Faust. Nay, till I am past this fair and pleasant green. I'll walk on foot

Enter a Horse-Courser.

Horse-courser. I have been all this day seeking one Master Fustian : mass, see, where he is ! God save you, Master Doctor !

Faust. What, horse-courser ! you are well met.

Horse-c. Do you hear, sir ? I have brought you forty dollars for your horse.

Faust. I cannot sell him so, if thou likest him for fifty, take him.

Horse-c. Alas, sir, I have no more ! I pray you, speak for me.

Meph. I pray you, let him have him ; he is an honest fellow, and he has a great charge, neither wife nor child.

horns) (Mephistophilis removes the horns). Now, my dear Lord, I want to take leave of you as I have done my duty.

Emp. Good bye, Master magician. But before you depart, you should get some good reward from me.

(*Exeunt Emperor, Knight and Attendants*)

SCENE IV. *A Green*

Faustus and Mephistophilis.

Faust. Now, Mephistophilis, the busy course of my life, which has been running smoothly and quietly, is actually shortening my journey on earth: and also it is demanding from me to yield up my dues to time (i. e. die). Therefore, dear Mephistophilis, let us hurry up our way to back to Wertenberg.

Meph. Do you want to walk all the way or ride a horse to cover the distance?

Faust. No I will go on foot only through this beautiful and pleasant green field.

Enter a Horse-courser.

Horse-courser. I have been, for the whole day, looking for one Master Faustus. By Christ, he is just here. May God grant you a long life, Master Doctor.

Faust. What, are you the horse-dealer? You have met me at the right moment.

Horse-courser. Do you listen to me sir? I want to pay forty dollars for your horse

Faust. I cannot sell my horse so cheap. If you like the horse, pay fifty dollars and take him away.

Horse-courser. Alas, sir, I have not got a single dollar more with me. I would request you (Mephistophilis) to plead my cause (for reducing the price of the horse).

Meph. I would entreat you (Faustus) to let him have the horse at forty dollars. He is a truthful person, he has a great responsibility without any wife or child (said ironically).

Faust. Well, come, give me your money [*Horse-courser gives Faustus the money*] : my boy will deliver him to you. But I must tell you one thing before you have him ride him not into the water, at any hand.

Horse-c. Why, sir, will he not drink of all waters ?

Faust. O, yes, he will drink of all waters ; but ride him not into the water : ride him over hedge or ditch, or where thou wilt, but not into the water. 29

Horse-c. Well, sir.—Now I am a made man for ever. I'll not leave my horse for forty : if he had but the quality of hey-ding ding, hey-ding-ding. I'd make a brave living on him. Well, God b'w'ye sir: your boy will deliver him me-but, hark you, sir : if my horse be sick or ill at ease, you'll tell me what it is ?

Faust. Away, you villain ! what dost think I am a horse doctor ?

[*Exit Horse-courser.*]

What art thou, Faustus, but a man condemn'd to die ?

Thy fatal time doth draw to final end .

Despair doth drive distrust into my thoughts :

Confound these passions with a quiet sleep . 40

Tush, Christ did call the thief upon the Cross ;

Then rest thee, Faustus, quiet in conceit.

[*Sleeps in his chair.*]

Re-enter HORSE-COURSER, all, wet, crying

Horse-courser. Alas, alas, Doctor Faustian, quotha mass Dr. Lopus was never such a doctor ; has given me a purgation has purged me of forty dollars. I shall never see them more. But yet, like an ass as I was, I would not be ruled by him, for he bade me I should ride him into no water : now I, thinking my horse had had some rare quality that he would not have had me know of. I like a venturesome youth, rid him into the deep pond at the town's end. I was no sooner in the middle of the

Faust Well then let me have the money (*Horse-courser* gives *Faustus* the money); my boy will hand over the horse to you. I must warn you against one point, namely, that you must not ride the horse into the water at any time.

Horse-courser. Why do you warn me like that ? Will not the horse drink all kinds of water ?

Faust. He will drink all kinds of water, but do not ride him into any kind of water, you can ride him over hedge or ditch but not in water.

Horse-courser. Well, sir : not I have earned my life's fortune ; I will not part with my horse for forty dollars. Even if the horse were worth nothing but a song, I would earn a decent income by his services. Well good bye, sir. Your boy will pass on the horse to me ; but listen to me, sir, if my horse falls ill any way would you please tell me the cause of his illness ?

Faust Get away, you knave Do you think, I am a physician of horses ? (*Exit Horse-courser.* What are you, *Faustus*, but a creature condemned to hell after death ? The hour of your end (death) is nearing. Absence of hope is creating suspicion in my mind, but let me drive on all these feelings by getting into a deep sleep. Christ also invited sleep while being crucified. Then, *Faustus*, be peaceful in mind.

(*Sleeps in his chair.*)

Re-enter Horse-courser all wet, crying

Horse-courser. What a pity Doctor *Faustus*. In the name of Christ even Dr. *Lopus* was never so good a doctor like Doctor *Faustus* he has robbed me of forty dollars. I shall never recover those forty dollars. But I was a big fool not to have listened to the warning of Dr. *Faustus* that I must never ride the horse in water. I thought that the horse probably possessed some hidden quality which Dr. *Faustus* did not like to disclose to me, and that is why he warned me against riding him in water. Like an adventurous youth I rode the horse into the pond lying beyond the town's end. The moment

pond, but my horse vanished away, and I sat upon a bottle of hay, never so near drowning in my life. But I'll seek out my doctor and have my forty dollars again, or I'll make it the dearest horse !—O, yonder is his snipper-snapper.—Do you hear ? you heypass where's your master ?

Meph. Why, sir, what would you ? you cannot speak with him.

Horse-c. But I will speak with him. 60

Meph. Why, he's fast asleep: come some other time.

Horse-c. I'll speak with him now, or I'll break his glass-windows about his ears.

Meph. I tell thee, he has not slept these eight nights

Horse c An he have not slept these eight weeks, I'll speak with him.

Meph. See, where he is fast asleep

Horse c Ay this is he—God save ye, Master Doctor
M Doctor, Master Doctor Fustian ! forty dollars,
fo ty dollars for a bottle of hay ! 70

Meph. Why thou seest he hears thee not.

Horse c So-ho ! so-ho ho, ! [*Hollas in his ear*]
No, will you not wake ? I'll make you wake ere I go.
[*Pulls Faustus by the leg, and pulls it away*] Alas, I am
undone ! what shall I do ?

Faust. O, my leg, my leg !—Help, Mephistophilis !
call the officers.—My leg, my leg !

Meph. Come, villain, to the constable.

Horse-c. O, Lord, sir, let me go, and I'll give you
forty dollars more : 80

Meph. Where be they ?

I was in the middle of the pond, the horse melted away and I saw that I was seated upon a bottle of dry grass. I was narrowly saved from drowning. But I must hunt out my Doctor Faustus and get back my forty dollars from him; and if he refuses to pay me back, I will give him the bitterest experience of life, (i. e. make him pay the heaviest for this horse). O, that way his meanlooking servant is visible. Do you listen to me, you juggler? Where is master?

Meph. Why, sir, what have you got to do with him? You cannot talk to him now.

Horse-courser. But I will speak to him.

Meph. He is now in deep sleep; better see him some other time.

Horse-courser. I must speak to him immediately; otherwise I will create a hell of noise to wake him up.

Meph. I tell you that he did not have any sleep during the last eight nights.

Horse-courser. Even if he had not slept for eight weeks still I will speak to him.

Meph. Just see where he is locked up in deep sleep.

Horse-courser. Yes, he is here. God bless you, master doctor. You have given me only a bottle of hay in exchange of forty dollars.

Meph. Don't you see that he cannot hear you? (i. e. he is fast asleep).

Horse-courser. What, ho! (*Mollas in his ear*). What, you will not get up from your sleep? But I will wake you up before I leave this place (*Pulls Faustus by the leg, and pulls it away*). Alas, I am ruined! What is to be done?

Faust. O, my leg has been pulled away! O, my leg! Mephistophilis, help me. Call the police, My leg! my leg.

Meph. Come, knave, I will take you to the police.

Horse-courser. O God, sir, please spare me; I will pay you forty dollars more.

Meph. Where is your money?

Horse-c. I have none about me · come to my ostry, and I'll give them you.

Meph. Begone quickly. [*Horse-courser runs away*]

Faust. What, is he gone? farèwell he ! Faustus has his leg again, and the Horse-courser, I take it, a bottle of hay for his labour : well, this trick shall cost him forty dollars more.

Enter WAGNER

How now, Wagner ! what's the news with thee ? 89

Wag. Sir, the Duke of Vanholt doth earnestly entreat your company.

Faust. The Duke of Vanholt ! an honourable gentleman, to whom I must be no niggard of my cunning.— Come, Mephistophilis, let's away to him. *Exeunt.*

SCENE V. The Court of The Duke of Vanholt.

Enter the Duke of Vanholt, the Duchess and FAUSTUS.

Duke. Believe me, Master Doctor, this meriment hath much pleased me.

Faust. My gracious lord, I am glad it contents you so well. But it may be, madam, you take no delight in this. I have heard that at times women do long for some dainties or other · what is it, madam ? Tell me, and you shall have it.

Duchess. Thanks, good Master Doctor; and, for I see your courteous intent to pleasure me, I will not hide from you the thing my heart desires; and, were it now summer, as it is January and the dead time of the winter, I would desire no better meat than a dish of ripe grapes. 20

Faust. Alas, madam, that's nothing !—Mephistophilis, be gone ! [*Exit Mephistophilis.*] Were it a greater thing than this, so it would content you, you should have it.

Re-enter Mephistophilis with grapes.

Here they be, madam : wilt please you taste on them ?

Duke. Believe me, Master Doctor, this makes me wonder above the rest; that being, in the dead time of winter, and in the month of January, how you should come by these grapes. 21

Horse-courser. I have no money with me at this moment; but if you come along with me to my inn, I will pay you.

Meph. Get away quickly. (*Horse courser runs away*)

Faust. What, has he gone away? Good bye to him. Faustus has got back his leg. I suppose, the Horse-courser has got a bottle of dry grass for all his money, and he will have to pay forty dollars more for pulling away my leg.

Enter Wagner.

How do you do, Wagner? What news do you bring?

Wag. The Duke of Vanholt urgently wants your presence.

Faust. What, the Duke of Vanholt wants me? He is an eminent person. I must be very liberal in the demonstration of my skill in magic. Come along, Mephistophilis, let us go to him. (*Exeunt*).

SCENE V. *The Court of the Duke of Vanholt.*

Enter the Duke of Vanholt, the Duchess and Faustus.

Duke. To speak the truth, Master Doctor, these funs of yours have entertained me a good deal.

Faust. My noble lord, I am glad to hear that my funs have entertained you. But, madam, I am afraid you are not interested in these funs. However, I have heard that women generally want to eat some delicious thing or other. What would you like to have, madam? Tell me, and you will have it.

Duchess Thank you, good Master Doctor. As I find you eager to please me, I will not hesitate to disclose to you what my heart really desires to have. If this time were summer, and not winter, I would like to have a plate of ripe grapes.

Faust. It is very easy to secure what you want. Mephistophilis, go and bring the thing. (*Exit Mephistophilis*) Had you desired to have a much rarer thing, I could have secured it for you

Re-enter Mephistophilis with grapes

Here they are, madam; will you please taste them?

Duke. Really, Master Doctor, as it is the month of January and the coldest winter, I wonder how you could secure the grapes.

Faust. If it like your Grace, the year is divided into two circles over the whole world, that when it is here winter with us, in the contrary circle it is summer with them, as in India, Saba, and farther countries in the east: and by means of a swift spirit that I have, I had them brought hither as you see. How do you like them, madam? Be they good?

Duchess. Believe me master Doctor, they be the best grapes that e'er I tasted in my life before. 30

Faust. I am glad they content you so, madam.

Duke. Come, madam, let us in, where you must well reward this learned man for the great kindness he hath shewed to you.

Duchess. And so I will, my lord; and, whilst I live rest beholding for this courtesy.

Faust. I humbly thank your Grace.

Duke. Come, Master Doctor, follow us, and receive your reward. [Exeunt]

ACT V

SCENE I. A Room In Faustus' House

Enter WAGNER

Wag: I think my master means to die shortly
For he hath given to me all his goods:

And yet, methinks, if that [his] death were near,

He would not banquet and carouse and swill

Amongst the students, as even now he doth.

Who ate at supper with such belly-cheer

As Wagner ne'er beheld in all his life.

See, where they come! belike the feast is ended. [Exit.]

Enter Faustus with two or three Scholars, and

MLPHISTOPHILIS.

First Schol. Master Doctor Faustus, since our conference about fair ladies, which was the beautifullest in all the world, we have determined with ourselves that Helen of Greece was the admirablest lady that ever lived; therefore, Master Doctor, if you will do us that favour, as to let us see that peerless dame of Greece, whom all the world admires for majesty, we should think ourselves much beholding unto you.

Faustus. Just to answer your question, my lord, I should tell you that the year is divided into two parts all over the world so that when it is winter here, it is summer in the far distant countries of the east like India, Sheba and others. With the help of a very fast running messenger I have brought these grapes here, How do you like them, madam? Are they really good?

Duchess. I am speaking the truth, Master Doctor: they are the best grapes that I have ever tasted in my life.

Faust. I am glad to hear, madam, that you have liked them.

Duke. Come, madam, let us go home and reward this learned gentleman, who has obliged you so much.

Duchess. Yes, I will, my lord, I shall remain grateful to him for this entertainment as long as I shall live.

Faust. Thank you very much, madam.

Duke. Come, Master Doctor, along with us to receive your reward. (Exeunt)

ACT V

Scene I. A Room in Faustus' House.

Enter Wagner.

Wag. I think, my master expects to die soon, because he has handed over to me all his belongings. And yet believe that if he were to die soon, he would not have indulged in so much of feasting and drinking as he is doing now with his students, who are eating and drinking so much as Wagner had never seen them doing ever in his life. Look, how they are coming out; the dinner must be over. (Exit.)

Enter Faustus with two or three Scholars, and Mephistophilis.

First Schol. Master Doctor Faustus, when we discussed about the beautiful women we came to conclusion that Helen of Greece was the most beautiful woman in the world. So, Master Doctor, we would feel grateful to you if you could show us that matchless beauty of Greece, whom the whole world admires.

Faust. Gentlemen,
 For that I know your friendship is unfeign'd,
 And Faustus's custom is not to deny
 The just request of those that wish him well, 20
 You shall behold that peerless dame of Greece,
 No otherways for pomp and majesty
 Than when Sir Paris cross'd the seas with her,
 And brought the spoils to rich Dardania.
 Be silent, then, for danger is in words.

[Music sounds, and Helen passeth over the stage.]

Sec. School. Too simple is my wit to tell her praise.
 Whom all the world admires for majesty.

Third Schol. No marvel though the angry Greeks
 pursu'd
 With ten years' war the rape of such a queen.
 Whose heavenly beauty passeth all compare. 50

First Schol. Since we have seen the pride of Nature's
 works.

And only paragon of excellence,
 Let us depart; and for this glorious deed
 Happy and blest be Faustus evermore.

Faust. Gentlemen. farewell : the same I wish to you.

[Exeunt Scholars.]

Enter an OLD MAN

Old Man. Ah, Doctor Faustus, that I might prevail
 To guide thy steps unto the way of life,
 By which sweet path thou mayst attain the goal
 That shall conduct thee to celestial rest !
 Break heart, drop blood, and mingle it with tears, 40
 Tears falling from repentant heaviness
 Of thy most vile and loathsome filthiness,
 The stench whereof corrupts the inward soul
 With such flagitious crimes of heinous sin
 As no commiseration may expel,
 But mercy, Faustus of thy Saviour sweet,
 Whose blood alone must wash away thy guilt.

Faust. Gentlemen, I know that you are speaking out very frankly to me ; and as it is my habit not to disoblige any body whoever is a friend to him. you will surely see that matchless paragon of beauty of Greece in the same majesty and glory of form when Paris took her away to Troy across the seas. Please keep quiet because the slightest noise destroys magic.

(Music sounds and Helen passeth over the stage).

Sec. Schol. My intelligence (power of expression) fails to describe the beauty of the woman whom the whole world admires.

Third Schol. It is not at all surprising that the Greeks should have waged war for ten years against Troy on account of the elopement of this celebrated beauty with whom no other beautiful woman in the world can compare.

First Schol. As we have seen the most beautiful woman in the world, who is the very perfection of Nature's creation, we should feel satisfied and go away; and for this great show may Dr. Faustus be blessed forever.

Faust. Gentlemen, goodbye, I wish you the same blessings as you have wished me. *(Exeunt Scholars.)*

Enter an Old Man.

Old Man. Ah, Doctor Faustus. I wish, I could persuade you to follow the way of life which would lead you to heaven. Open your heart, make it plead, and mingle the blood with your tears of repentance on account of the most hateful and foulest crimes which you have committed, and the foul smell of which has polluted your soul so much that there cannot be any chance of redemption ; but then, Faustus, the blood of Christ can wash away your crimes.

Faust Where art thou, Faustus ? wretch what hast thou done ?

Damn'd art thou, Faustus, damn'd despair and die !
Hell calls for right and with a roaring voice 50
Says, Faustus come thine hour is almost come,
And Faustus now will come to do thee right

[*Mephistophilis gives him a dagger*]

Old Man Ah stay good Faustus, stay thy desperate stabs !

I see an angel hovers o'er thy head
And with a vial full of precious grace
Offers to pour the same into thy soul
Then call for mercy and avoid despair

Faust Ah my sweet friend I feel
Thy words to comfort my distressed soul
Give me awhile to ponder on my sins 60

Old Man I go sweet Faustus but with heavy cheer
Heating the ruin of thy hopeless soul

Faust Accused Faustus where is mercy now
I do repent, and yet I do despair
Hell strives with grace for conquest in my breast
What shall I do to slay the snares of death ?

Meph Thou traitor Faustus I arrest thy soul
For disobedience to my sovereign lord
Revolt or I'll in piecemeal tear thy flesh

Faust Sweet Mephistophilis entreat thy lord 70
To pardon my unjust presumption
And with my blood again I will confirm
My former vow I made to Lucifer

Meph Do it then quickly with unfeigned heart
Lest greater danger do attend thy drift

Faust Torment sweet friend that base and crooked age,
That durst dissuade me from thy Lucifer
With greatest torments that our hell affords

Meph His faith is great I cannot touch his soul
But what I may afflict his body with 80
I will attempt, which is but little worth.

Faust. Where do you stand now, Faustus? Miserable creature. what crimes or sins have you committed? You are cursed, Faustus. you are cursed. Lose all hope and die. The Devil claims your soul, and speaks out in a loud voice, "Faustus, come; your end is just near." And Faustus will now come to you to fulfil the bond (he has signed).

(*Mephistophilis gives him a dagger.*)

Old Man. Wait, good Faustus, don't stab yourself! I see a holy spirit flying gently over your head, and is ready with a bowl of forgiveness to pour into your heart. So, ask forgiveness and lose no hope.

Faust. Ah, my dear friend, your words are so much consoling to my wounded heart. Let me alone for a while to think of my sins.

Old Man. I am going away dear Faustus, but I am taking leave of you with a sorrowful heart because I am afraid, your de-paired soul is beyond redemption (i. e. cannot be saved). (Exit.)

Faust. Damned Faustus where is the chance of forgiveness for you? I am really repentant and yet I have no hope of mercy. The Devil is trying successfully to influence my heart. How can I manage to escape from the temptation of the Devil?

Meph. You treacherous creature, Faustus. I am putting your soul in bondage on account of your disloyalty to my master, Lucifer. If you defy, I will tear your body to pieces.

Faust. Gentle Mephistophilis, please request your master to forgive me for my unfair disloyalty. and I assure you that I am prepared to strengthen further with my blood the sacred contract that I made with Lucifer.

Meph. Do it then immediately with all your sincerity, otherwise a greater disaster can overtake you.

Faust. Dear friend, just torture that mean and crippled Old Man, who ventured to tempt me away from your master, Lucifer—torture him as much as all the torturing instruments of hell can do.

Meph. His (Old Man's) faith (in God) is unshaken; and therefore, I cannot do any harm to his soul; but I will try to torture his body as far as I am capable of doing so, which is, of course, not much.

Faust (One thing good servant, let me crave of thee
 To glut the longing of my heart's desire—
 That I might have unto my paramour
 That heavenly Helen which I saw of late,
 Whose sweet embracings may extinguish clean
 Those thoughts that do dissuade me from my vow,
 And keep mine oath I made to Lucifer.

Meph Faustus this or what else thou shalt desire,
 Shall be perform'd in twinkling of an eye. 90

Re-enter HELEN.

Faust Was this the face that launch'd a thousand
 ships, And burn'd the topless towers of Ilium?—
 Sweet Helen, make me immortal with a kiss—

[*Kisses her*]

Her lips suck forth my soul where it flies!—
 Come, Helen, come, give me my soul again—
 Here will I dwell, for heaven is in these lips,
 And all is dross that is not Helena

I will be Paris and for love of thee
 Instead of Troy, shall Werteneburg be sacked
 And I will combat with weak Menelaus
 And wear thy colours on my plumed crest
 Yea I will wound Achilles in the heel,
 And then return to Helen for a kiss

100

O, thou art fairer than the evening au-
 clad in the beauty of a thousand stars
 Brighter art thou than flaming Jupiter
 When he appeared to hapless Semele
 More lovely than the monarch of the sky
 In wanton Arethusa's azur'd arms—

And none but thou shalt be my paramour! (*Exeunt*)

SCENE II IN FAUSTUS' HOUSE

Enter the OLD MAN

Old Man. Accursed Faustus, miserable man
 That from thy soul exclud'st the grace of heaven,
 And fly'st the throne of his tribunal seat!

Faust. One thing, my obedient friend, I want from you in order to feed the yearning of my heart, and it is that I may have the privilege of enjoying as my wife that prettiest woman on earth whom I saw recently so that her warm embraces may make me forget the thoughts which help to weaken my resolve to be loyal to Lucifer.

Meph. Faustus, this or whatever other desire you may have shall be fulfilled in a moment.

Re-enter Helen.

Faust. Was this the face for which a thousand ships waged a war and reduced to ashes to the tallest and most magnificent buildings of Troy? Sweet Helen, bless me for ever with a kiss. *(Kisses her.)*

Her lips drew out my very soul ; see how my soul is flying to heaven. Come, Helen, come and put my soul again into my body (i. e. make me alive). I want to hang on your lips for ever because paradise lies in these lips, because everything, whatever does not belong to Helen, is rotten. I want to be Paris, and for the sake of my love for you, let Wertenberg, instead of Troy, be reduced to ashes. I am prepared to fight a duel with Menelaus who is weaker than myself and I shall wear the laurels of victory over my head. I will wound Achilles in the heel where alone he can be wounded, and then I shall come to Helen for a kiss. O Helen, you are much brighter than the sky of the evening which is studded with countless stars, you are far more shining than fiery Jupiter when he appeared before Semele in his all fiery grandeur only to consume her to ashes ; you are far more beautiful than Apollo, who is the brightest heavenly body in space : and nobody else but you Helen shall be my wife.

SCENE II. *In Faustus' House.*

Enter the Old Man.

Old Man. Miserable Faustus, unfortunate creature, because from your soul the mercy of heaven is withdrawn and the throne of God is removed to a great distance.

Enter DEVILS

Satan begins to sift me with his pride :
 As in this furnace God shall try my faith,
 My faith, vile hell, shall triumph over thee.
 Ambitious fiends, see how the heavens to scorn ;
 At your repulse, and laugh your state scorn !
 Hence, hell ! for hence I fly unto my God.

[Exeunt—on one side Devils, on the other Old Man.]

SCENE III. THE SAME.

Enter FAUSTUS, with SCHOLARS.

Faust. Ah, gentlemen !

First Schol. What ails Faustus ?

Faust. Ah, my sweet chamber-fellow had I lived with thee, then had I lived still ! but now I die eternally.

Look, comes he not ? comes he not ?

Sec. Schol. What means Faustus ?

Third Schol. Belike he is grown into some sickness by being over-solitary.

First Schol. If it be so, we'll have physicians to cure him—'Tis but a surfeit; never fear, man.

Faust. A surfeit of deadly sin, that hath damned both body and soul.

Sec. Schol. Yet, Faustus, look up to heaven, remember God's mercies are infinite

Faust. But Faustus' offence can ne'er be pardoncd :
the serpent that tempted Eve may be saved, but not
Faustus. Ah, gentlemen, hear me with patience, and tremble not at my speeches ! Though my heart pants and quivers to remember that I have been a student here these thirty years. O, would I had never seen Wertenberg, never read book ! and what wonders I

Enter Devils.

Satan is trying to test the strength of my nerves by torturing my body most cruelly, and God is also, on the other hand, testing my faith in Him. But strong faith in God will survive all physical tortures. The Devil and all his evil spirits should see that the angels in heaven rejoice at the defeat of the evil spirits and hate their arrogance and impertinence in trying to overpower me; but my soul defying all the tortures of hell is rising victorious to heaven or to God.

(Exit on the one side Devils, on the other, Old Man.)

SCENE. III. *The same.*

Enter Faustus and Scholars.

Faust. Alas, gentlemen!

First Schol. What is troubling you, Faustus?

Faust. Alas, my dear room-mate, if I had not left your companionship, I would not have suffered so much in life. I am suffering the tortures of hell constantly. See, is he not coming?

Sec. Schol. What does Faustus mean?

Third schol. Probably, he has developed some kind of illness due to his loneliness.

First Schol. If it is so, we shall consult some physicians in order to cure him of his illness—it is only a kind of illness due to over-eating and drinking; do not be afraid of anything else (i. e. there is no danger to his life.)

Faust. It is due to too much of crimes and sins which have ruined my body and soul.

Sec. Schol. Yes, Faustus, pray to God, because God's power of forgiveness is unlimited.

Faust. But Faustus' crimes and sins can never be forgiven. Even the serpent (Satan) that tempted Eve with the forbidden fruit (fruit of knowledge) can be forgiven, but not Faustus. Alas, gentlemen, listen patiently to my words but do not shudder at my confessions. Although my heart rejoices at the thought that I had been a student here for thirty years yet I wish I had never visited Wertenberg, and never read any

have done, all Germany can witness, yea, all the world; for which Faustus hath lost both Germany and the world, yea, heaven itself, heaven, the seat of God, the throne of the blessed, the kingdom of joy; and must remain in hell for ever,—ah, well, for ever! Sweet friends, what shall become of Faustus, being in hell for ever ? 28

Third Schol. Yet, Faustus, call on God. 29

Faust. On God, whom Faustus hath abjured! on God whom Faustus hath blasphemed! Ah, my God, I would weep! but the evil draws in my tears. Gush forth blood, instead of tears! yea, life and soul! O, he stays my tongue! I would lift up my hands; but see, they hold them, they hold them!

All. Who, Faustus?

Faust. Lucifer and Mephistophilis. Ah, gentlemen. I gave them my soul for my cunning!

All. God forbid! 39

Faust. God forbade it indeed; but Faustus hath done it: for vain pleasure of twenty-four years hath Faustus lost eternal joy and felicity. I write them a bill with mine own blood: the date is expired, the time will come, and he will fetch me.

First Schol. Why did not Faustus tell us of this before, that divines might have prayed for thee?

Faust. Oft have I thought to have done so; but the devil threatened to tear me in pieces, if I named God, to fetch both body and soul, if I once gave ear to divinity: and now 'tis too late. Gentlemen, away, lest you perish with me. 51

Sec. Schol. O, what shall we do to save Faustus?

book. I have achieved many wonderful things at which not only Germany but the whole world may wonder; but then, by all his achievements Faustus has lost Germany, the world, nay, heaven which is the dwelling-place of God, the kingdom of joy and the blessed souls. Faustus shall have to rot in hell for ever. My dear friends, what will happen to Faustus when he shall have to rot in hell for ever?

Third Schol. Yet Faustus, pray to God.

Faust. Pray to God whom Faustus has renounced? Pray to God whom Faustus has outraged (insulted)? Ah, my God, I would like to shed tears, but the devil is drying up all my tears. Let blood come out instead of tears—let my very life and soul come out. But the devil withholds my tongue (does not allow me to utter prayers). I would like to raise my hands (in prayer), but see how the devils (evil spirits) pull down my hands.

All. Who holds them Faustus?

Faust. Lucifer and Mephistophilis. Alas, gentlemen, I gave away my soul to them for mastering magic.

All. May God forbid (every one from magic)!

Faust. God forbade, me too; but then, Faustus has cultivated magic (against God's forbidding). For the sake of idle and empty pleasures for twenty four years, Faustus sacrificed permanent happiness and eternal blessings of God. I signed them (Lucifer and Mephistophilis) a contract with my blood, the date of maturity of the contract is over (i. e. attained), the time is approaching when the devil will come to snatch me away to hell.

First Schol. Why did not Faustus inform us of all this so that the priests could pray to God on his behalf and get God's forgiveness for him?

Faust. Often I thought of doing that; but the devils threatened to tear my body to pieces if I tried to utter the name of God; they threatened to snatch away my body and soul to hell immediately, if for a moment I tried to listen to the advice of God in me. Now, it is too late. Gentlemen, please get away from my presence because you also may be ruined along with me.

Sec. Schol. O, what should we do in order to save Faustus?

Faust. Talk not of me, but save yourselves. and depart.

Third Schol. God will strengthen me; I will slay with Faustus.

First Schol. Tempt not God. sweet friend; but let us into the next room, and there pray for him.

Faust. Ay, Pray for me pray for me; and what noise soever ye hear, come not unto me, for nothing can rescue me. 60

Sec. Schol. Pray thou, and we will pray that God may have mercy upon thee.

Faust. Gentlemen, farewell : if I live till morning. I'll visit you; if not, Faustus is gone to hell.

All. Faustus, farewell.

[Exeunt Scholars—The clock strikes eleven.]

Faust. Ah. Faustus.

Now hast thou but one bare hour to live,
And then thou must be damn'd perpetually !
Stand still, you ever-moving spheres of heaven.
That time may cease, and midnight never come; 70
Fair Nature's eye, rise, rise again, and make
Perpetual day, or let this hour be but
A year, a month, a week, a natural day.
That Faustus may repent and save his soul !
O lente, lente currite, noct's equi ! O,
The stars move still, time runs, the clock will strike,
The devil will come, and Faustus must be damn'd.
O, I'll leap up to my God—Who pulls me down ?—
See, see where Christ's blood streams in the firmament !
One drop would save my soul, half a drop; ah, my
Christ !— 80

Ah, rend not my heart for naming of Christ !
Yet will I call on him : O, spare me, Lucifer !
Where is it now ? 'tis gone : and see, where God
Stretcheth out his arm, and bends his ireful brows !
Mountains and hills, come, come, and fall on me,
And hide me from the heavy wrath of God !
No, no !

Faust. Don't worry about me; but try to save yourselves and get away from my presence.

Third Schol. God will lend me a courage; I will stay with Faustus ?

First Schol. Do not try to test God, my good friend; but let us remain in the adjacent room and pray to God for him (Faustus).

Faust. Yes, pray for me, but do not come near me whatever noise you may hear because no power on earth can save me.

Sec. Schol. You better pray to God, and we shall also pray to Him for forgiving you.

Faust. Gentlemen, goodbye ! If I am alive till morning, I shall meet you again; and if not, take it that Faustus has been snatched away to hell.

All. Faustus, goodbye ! (*Exeunt Scholars—The clock strikes eleven.*)

Faust. Alas, Faustus, now you have to live hardly for one hour, and then, you will be condemned to hell for ever. Become perfectly motionless, you constantly moving heavenly bodies so that time may stop and the midnight may never arrive. O Sun, the beautiful eye of Nature, rise and make the day permanent; or let this hour be lengthened into a year, a month, or even a normal day (i. e. twelve hours), so that Faustus may have the chance of repenting and saving his soul from damnation. O, slowly, slowly run, ye steeds of Night ! But the stars are still moving, time is still passing, the clock will strike (twelve), the devil will arrive and Faustus must be condemned to hell. O, I fly to God ! Who pulls me down ? See how the blood of Jesus Christ is flowing in the sky. One drop of that blood would save my soul— even half a drop would do; O my Christ ! Ah do not tear my heart for uttering the name of Christ; still I shall utter his name. O do not take me away, Lucifer ! But where is he now ? He is gone. See how God holds out his hand and frowns at me ! Mountains and hills, fall upon me and conceal me from the anger of God ! No, no ! Then I will straight away

Then will I headlong run into the earth;
 Earth, gape ! O, no, it will not harbour me !
You stars that reign'd at my nativity,
Whose influence hath allotted death and hell,
Now draw up Faustus, like a foggy mist,
Into the entrails of you labouring clouds,
That, when you vomit forth into the air,
My limbs may issue from your mouths,
So that soul may but ascend to heaven !)

90

(The clock strikes the half-hour.)

Ah, half the hour is past ! 'twill all be past anon.
 O God,
 If thou wilt not have mercy on my soul,
 Yet for Christ's sake, whose blood hath ransom'd me 100
 Impose some end to my incessant pain.
 Let Faustus live in hell a thousand years,
 A hundred thousand, and at last be sav'd !
 O, no end is limited to damned souls !
'Why wert thou not a creature wanting soul ?
Or why is this immortal that thou hast ?'
 Ah, Pythagoras' metempsychosis, were that true,
 This soul should fly from me, and I be chang'd
 Unto some brutish beast ! all beasts are happy,
 For, when they die,
 Their souls are soon dissolv'd in elements;
But mine must live still to to be plagu'd in hell.
 Curs'd be the parents that engender'd me !
 No, Faustus curse thyself curse Lucifer
 That hath depriv'd thee of the joys of heaven.

110

[The clock strikes twelve.]

O, it strikes, it strikes ! Now, body, turn to air,
 Or Lucifer will bear thee quick to hell !

[Thunder and lightning]

O soul, be chang'd into little water drops,
 And fall into the ocean, ne'er found !

plunge into the bosom of the earth. Earth open wide! O, no, she will not shelter me. You stars, that ruled over my birth and assigned death and hell, pull up Faustus like a dark mass of vapour into the very centre of the pregnant clouds so that when you will give out into the air, the limbs of my body may come out with the rains or the flashes of lightning, and my soul may fly away to heaven.

(The clock strikes the half hour.)

Ah, half the hour is over, the whole hour will pass away soon. O God, if you will not forgive me yet for the sake of the blood of Christ that was spilt for my redemption, please put some limit to my eternal damnation: let Faustus rot in hell for a thousand years, or even for a hundred thousand years, but afterwards, let his soul be saved from hell. Is there no limit to the damnation of souls? Or why should the soul be immortal? Ah, how I wish that the theory of Pythagoras (transmigration of the soul) were true so that my soul could fly away from my body and enter the body of some beast, because all beasts are happy, because when the beasts die, their souls are immediately scattered and mingled with the elements of Nature. But my soul shall continue to live and shall be continually tortured in hell. May my parents who brought me to this world, be cursed! No, Faustus, curse yourself, curse Lucifer, who has robbed you of the blessings of God,

(The clock strikes twelve.)

O, the clock strikes twelve, it strikes twelve! Now my body, change into air, otherwise Lucifer will carry you soon to hell.

(Thunder and Lightning.)

O, my soul, change yourself into water drops and melt into the ocean so that you can never be discovered!

Enter Devils

My God, my God, look not so fierce on me !
 Adders and serpents, let me breathe a while !
 Ugly hell, gape not ! come not, Lucifer !
 I'll burn my books !—Ah, Mephistophilis !

[Exeunt Devils with Faustus]

Enter Chorus.

Chor. Cut is the branch that might have grown full
straight,

And burned is Apollo's laurel-bough,

That sometime grew within this learned man ,

Faustus is gone : regard his hellish fall,

Whose fiendul fortune may exhort the wise,

Only to wonder at unlawful things,

Whose deepness doth entice such forward wits 130

To practise more than heavenly power permits.

Terminat hora diem; terminat auctor opus.

Enter-Devils

My God, my God, do not look so fearful to me!
Vipers and serpents, let me live for a moment. Ugly hell,
do not open wide! Lucifer, do not come near me!
I will burn all my books of magic— Ah, Mephistophilis.

(Exeunt Devils and Faustus.)

Enter Chorus.

Chor. Chopped is the tree untimely which might have
grown to its full height; and consumed to ashes is the
genius of Faustus (i. e. Marlowe who died young and tra-
gically). Faustus is dead. Mark his miserable end. His
evil power should warn the prudent against the practice
of any unlawful branch of knowledge beyond its limit,
which is not permissible by God. *(Exit.*

The hour ends the day, the author ends his work.

DOCTOR FAUSTUS

Difficult Word-notes

CHORUS

Lines I—28.

Fields of Thrasymene—Battlefield of Thrasymene. Lake Thrasymene is close to Perugia in Central Italy. It was here Hannibal defeated the Roman Army in the Second Punic War, which was fought in B. C. 217. *Mars*—The God of war of the Romans. *Mete*--met or encountered in the battlefield. This word (mate) has been unnecessarily confused by other editors. to mean 'allied' or 'defeated'.

Carthaginians-- i. e. Greeks. *Sporting*—indulging. *Dalliance*—play of love. *State*—government. *Overturned*—overthrown. *Audacious deeds*—bold and adventurous acts. *The pomp of proud audacious deeds*—the glory of bold and adventurous acts. *Muse*—goddess of poetry. *Vaunt*—display. *The only verse*—grand poetry. *The form of Faustus' fortunes*—the kind of Faustus' destiny. *Patient judgements*—cool-headed understanding i. e. judgement without any prejudice. *Appeal our plaud*—request our appreciation.

Base of stock—i. e. low-born or belong to a low family. *Rhodes*—Rhodes or Roda forms a part of the Duchy of Saxe Allenburge. In the *'fausthuch'*, Rhodes is mentioned as the birth-place of Faustus. *Of riper years*—in advanced years; when grown up. *Wertenberg*—The real name is Wittenberg, which is a famous German University town.

Whereas—where. *Kinsmen*—relatives *Brought him up*—reared him or looked after him. *Profits*—attains proficiency. *Divinity*—Theology or the science of religion. *The fruitful plot of scholarship*—i. e. the most useful or profitable branch or field of scholarship. *Graced*—awarded.

Doctor's name—i. e. doctorate or the degree of Ph. D, or D. Sc. *Excelling all*—surpassing all scholars. *Whose sweet delight disputes*—whose pleasure is to argue. *Heavenly matters of theology*—Theology is the science of religion which again deals with the conception of God, his relation with the universe and man.

Sworn with cunning—grown proud with skill and proficiency. *Self conceit*—i. e. vanity (not pride). *His waxen wings*—i. e. the frail abilities of Faustus. The waxen wings refer to Icarus, son of Daedalus. Both the son and the father tried to fly away from Crete by means of wings made of feather and wax. Icarus flew too high near the sun, and that was why, the waxen wings melted and he dropped into the sea and died. The fate of Faustus was just like that of Icarus. Faustus became unduly proud of his scholarship, he challenged God, because he dabbled in magic which is black art or the art of the devil. That is why, Faustus met his tragic end as we find it in the present drama of 'Dr. Faustus'. •

Mount above his reach—go beyond his capabilities. *Heavens conspired his overthrow*—God arranged for Faustus' defeat and ruin. *A devilish exercise*—i. e. the art of magic. *Glutted*—fully equipped, or fully furnished or armed. *Learning's golden gifts*—i. e. talents of scholarship. *Surfeits*—indulges unduly. *Necromancy*—i. e. magic. *Chiefest bliss*—greatest happiness. *Study*—reading-room.

Act. I. Scene I.

Lines 1—60

Settle thy studies—decide which particular branch of knowledge you are going to study or pursue. *Sound the depth of that*—Judge or measure the value of the branch of knowledge (you are going to study.) *Profess*—study or pursue or practise. *A divine in shew*—a great scholar in show or form i. e. superficially. *Level at the end of every art*—aim at the deepest knowledge of every branch. *Live and die*—begin and end your life with. *Aristotle's works*—i. e. Logic or Analytics. *Ravished*—completely charmed.

Dispute—argue. *Affords*—secures or attains. *This art*—i. e. Logic or Analytics. *Greater miracle*—i. e. more wonderful success. *Attained that end*—i. e. mastered the science and art of Logic. *Fitteth Faustus' wit*—suits the intellect of Faustus. *Oncaymaeon*—It may mean domestic economy or metaphysics. The meaning of this word is difficult and uncertain. *Galen come*—Let the science of medicine be welcome. Galen was an ancient Greek physician. *Heap up gold*—i. e. collect wealth. *Liernized*—immortalised, or become famous. *Some wondrous cure*—i. e. some wonderful prescription of medicine which cures some incurable disease.

The end of physic—the aim of medicine or medical science. *Attained that end*—achieved perfect physical health or greatest proficiency in medical science. *Thy common talk*—your ordinary utterances. *Sound aphorisms*—wise maxims. Aphorism is an abbreviated or brief saying. *Bills*—prescriptions. *As monuments*—as marks of great skill. A monument is a tall and high and also magnificent structure or building of stone or marble. *Whole cities*—the entire population of cities. *Escaped the plague*—saved from the epidemic of plague. *Desperate maladies*—fatal diseases or incurable diseases. *Eased*—relieved or cured. *But Faustus and a man*—i. e. only an ordinary helpless creature like Faustus or any other human being. *Live eternally*—i. e. be immortal. *Raise them to life again*—i. e. revive the dead. *This profession*—i. e. the medical profession. *Esteemed*—valued. *Physic*—medical science.

Fustinian—i. e. law, Fustinian was a Roman emperor who codified the Roman laws. *Paltry*—petty or insignificant. *Legacies*—inheritance of property or rights and privileges. *The subject of the institute*—the subject-matter of law. *Universal body*—the common subject matter. *This study*—i. e. law. *A mercenary drudge*—i. e. a hired labourer. *External trash*—some worthless worldly gain. *Too servile*—unduly mean. *Illiberal*—narrow minded and mean. *All is done*—All other professions have been considered and rejected. *Divinity*—theology. *Jerome's*

Bible—A Latin translation of the Bible by St. Jerome. **View it well**—Consider seriously the value of Theology. **The reward of sin is death**—The penalty of a sinful life is death. But it is not true because generally the sinful persons are found to prosper in life more than the virtuous persons; and besides, both the virtuous and the sinful persons have equally to die. So what is the difference ?

That's hard—Not to commit sins is a difficult task; and also to suffer death on account of one's sin is a cruel fate indeed, particularly, when the sinful impulse is ingrained in man i.e. implanted by Nature and not by man. So, how can man be held responsible for his sins ?

Belike—possibly. **Die an everlasting death**—i.e. die without any chance of rebirth, or suffer eternal damnation in hell after death. **What will be shall be**—i.e. the inevitability of fate. **Divinur**—Theology. **Metaphysics of magicians**—i. e. treatises of magic. **Necromantic books**—i. e. books on magic. **Her venis**—most excellent. **Lines, circles, scenes, letters, and characters**—various symbols and figures which are used in magic. **Omnipotence**—power in everything. **Artizan**—followers of some art, here the art of magic. **The quiet poles**—the North and the South poles of the Earth. The poles do not move so much as the circumference of the earth moves when it rotates on its axis. **At my command**—under my control. **Several Provinces**—respective domains. **Rend**—tear or break. **His domain**—i. e. the field of control of a magician. **That exceeds in this**, who acquires proficiency in magic. **As far as doth the mind of man**—i. e. as far as the mind can go in imagination i. e. to any length or extent. **A mighty god**—i. e. a very powerful person. **Tire thy brains**—exercise your brains to its utmost capacity. **To gain a deity**—be as powerful as a god.
Lines 62—93.

Commend me—i. e. talk about me. **Valdes**—A German necromancer of great repute; but its identity is uncertain and difficult to ascertain. **Cornelius**—Cornelius Agrippa was a celebrated magician and scholar of his day. He

was the secretary to Emperor Maximilian. Some people say that he was no other than Faustus. *Their conference*--discussions with Valades and Cornelius. *Plod I never so fast*--however much I may work hard. *That damned book*--i. e. the book of magic. *Heap God's heavy wrath*--collect all the curses of God. *The Scriptures*--the holy book of religion i. e. the Bible. *That is blasphemy*--Magic is against religion and against God. Blasphemy is something which goes against religion or God. *That famous art*--i. e. the art of magic. *All Nature's treasure*--all the secrets of the laws of nature. *As Jove is in the sky*--just as Jove is the ruler of the sky, that is, as powerful as the chief god. *These elements*--the elements of Nature, namely, earth, water, ether, fire, and air.

Glutted with conceit of this--i. e. saturated with the idea of the power of magic. *Resolve*--solve. *Ambiguities*--confusions or contradictions in ideas or thoughts. *Desperate enterprise*--boldest undertaking or job. *Ransack*--search or rob thoroughly. *Orient pearl*--pearls of the east which are supposed to be most attractive and valuable. *New found world*--i. e. America. *Princely delicates*--extremely delicious and rare things. *Bravely clad*--decently clothed. *Levy*---collect. *The Prince of Parma*--He was Alexander Farnese. He was Philip II's Governor and military General in the Netherlands. He wanted to invade England with the help of the Armada. *The provinces*--Dutch Netherlands. *Stranger engines*--more wonderful weapons. *For the brunt of war*--for carrying on war. The fiery keel at Antwerp's bridge--The Prince of Parma attacked Antwerp in 1584-1585: he fortified the river Scheldt with a bridge of boats, fastened together in order to cut off all kinds of help by sea. These boats were destroyed by the Dutch, which incident the Spaniards remembered with horror because Drake had attacked them in the same manner their ships in Calais Roads in 1588, which is the date of composition of this play *Faustus*. *Servile spirits* i. e. the spirits which I will raise with the help of magic and which will carry out my orders like slaves.

Lines 93-163

Sage conference—wise discussions. *Concealed arts*—the art of magic which is either done in secrecy or of which is performed with the help of the spirits of hell or darkness.

Fantasy—conception or idea of fancy. *Will receive no object*—will like no other profession than magic. *Ruminates*—constantly thinks of or broods over. *Necromantic skill*—i. e. the power of magic. *Odious*—hateful. *Obscure*—i. e. unintelligible. *Physic*—medical science. *Petty wits*—ordinary brains or intelligence. *Divinity*—Theology or the science of religion. *Basest*—meanest. *Contemptible*—hateful. *Vile*—wicked. *Ravished me*—charmed me completely. *In this attempt*—in learning magic.

With concise syllogisms—with logical arguments which are always brief and to the point. *Gravelled*—defeated badly. *Pastors*—spiritual advisers. *The flowering pride*—the best scholars. *Swarm to my problems*—flock around me in order to listen to my logical arguments. *Infernal*—belonging to hell. *Musaeus*—A musician who is often identified with the son of Orpheus. *Cunning*—skillful. *Shadows*—spirits who are as good as shadows because they are not creatures of flesh and blood.

Canonize—regard as saints. *Indian Moors*—i. e. the American Indians whom the Spaniards conquered. These Moors always stand for some dark-coloured race. *Spirits of every element*—Spirits belonging to earth, ocean, fire, sky etc. *To us three*—i. e. Valdes, Cornelius and Faustus.

Like lions—i. e. most bravely. *Almain ruttars*—German horsemen. *Horsemen's staves*—i. e. lances. *Lapland giants*—i. e. very strong and powerful creatures like the giants that belonged to Lapland, which was famous more for witches than for giants. *Trotting*—riding. There are three ways of riding a horse, namely galloping, cantering and trotting. *Shadowing*—reflecting. *Airy brows*—i. e. faces of the spirits who are not creatures of flesh and blood. *The Queen of love*—i. e. Diana or Venus. *Argosies*—Merchant ships or boats. *The golden fleece*—i. e. immense wealth. *Stuffs*—fills

up *Old Philip's treasury*—i. e. the government treasury of King Philip of Spain. *As thou to live*—as much determined as you are determined to live in this world. *Object it not*--do not think that I am not serious about pursuing magic.

Miracles—wonderful happenings. *Vow*—to take an oath. *Grounded*--well versed. *Astrology*—astronomy, and not the science of the human destiny. *Enriched with-tongues*--supplemented with the knowledge of various languages. *Well seen in minerals*--well-versed in Chemistry which is the science of the various metals and chemical substance. *Hath all the principles*—has all the essentials. *More frequented*--more visited by the people i. e. more popular. *This mystery*--i.e. the science or art of magic. *The Delphian oracle*—The priestess of Delphi in northern Greece who used to be inspired by Apollo to make prophecies.

Dry the sea--dry up all the water in the sea. *The treasure of all foreign wrecks*--the precious things which were lost in the sea when the ships of the various foreign countries were sunk. *Massy entrails of the earth* i. e. the deepest parts of the earth. *Demonstrations magical*--i. e. magical performances or feats. *Conjure*—make magic performances by calling up the spirits. *Lusty grove*--thick bower. *Wise Bacon*—Roger Bacon, and not Francis Bacon. Roger Bacon was a Franciscan friar of Oxford. His scientific theories, researches and discoveries used to be considered in the thirteenth century as mere magic and not as science at all, and that is why, Roger Bacon was branded as a sorcerer.

Albertus—Magnus Albertus belonged to the twelfth century. He was a renowned theologian. He was also a scientific researcher. He was also branded as a magician.

Hebrew Psalter—In the Greek Bible there are certain portions which deal with magic which shows the way of calling up spirits for performing certain impossible and absurd feats. *Requisite*—necessary. *The words of art*—

the technical words which are used in the art of magic. *Other ceremonies*—i. e. rules and methods which govern the performances of magic. *Cunning*—skill or intelligence. *Rudiments*—elementary things. *Canvass every quiddity*—discuss every difficult question or problem of magic. *Conjure*—call up the spirits by exercising some of the spells of magic.

Scene II.

Lines 1-42

Wont to—used to *His boy*—Laustus' servant or personal attendant. *Sirrah*—a contemptuous form of 'sir': it is generally used in anger. *That follows not*—i. e. your inference does not follow from my statement *Go to*—an expression of impatience. *Licentiates*—i. e. diploma holders who hold an inferior degree to the doctorate. *My fellow*—my companion. *If I be a thief*—If I am a liar. *Dunces*—fools. *Corpus naturale*—a natural body *Wherefore*—why *Phlegmatic*—not easily excitable *Pronc*—sensitive or inclined to. *The place of execution*—i. e. the dining-room where so many articles of food are broken to pieces and swallowed. *Hanged the next sessions*—hanged at the earliest opportunity. *Set my countenance*—put on a look or appearance. *Precisian*—Puritan. *Your worships*—your honourable selves *Fallen into that damned art*—played a victim into the hands of the art of magic which is indeed a cursed art. *Infamous*—notorious. *Allied to*—associated with.

Rector—the Head of the University corresponding to the Vice-Chancellor *Grave*—serious or wise advice *Reclaim*—recover.

Scene III.

Lines 1-54.

The gloomy shadow of the earth—i. e. the night *Orion's drizzling look*—Orion is regarded as the constellation of winter, and it is also regarded as the forerunner of wind and rain. *The antarctic world*—the south pole or the southern part of the earth's surface. *Dims*—darkens.

The welkin--the sky. *Pitchy breath*--dark shadow. *Incantation*--Conjuration or magic performance. *Hest*--command. *Jehova's name* --i. e. name of God in Hebrew language. *Anagrammatized*--i. e. arranged. *Breviated*--abbreviated or shortened. *Every adjunct to the heavens*--every star hanging from the sky. *Characters of signs*--figures of the various constellations. *Erring stars*--planets. *Franciscan friar*--monk belonging to the religious order of St. Francis of Assisi.

Virtue --power. *Heavenly words* --magic words. *Proficient*--well-versed. *Pliant*--obedient. *Humility*--modesty. *Spells*--charms. *Conjurer laureat*--magician laureate like a poet laureate. *Laureate*--is the mark of recognition of excellence by the award of laurel leaves. *Charge thee*--command you. *Her sphere*--her orbit. *His leave*--his permission. *Overwhelm*--flood. *Of mine own record*--out of my own sweet will. *My conjuring speeches*--my magic words. *Raise thee*--call you up. *Per accidents*--i.e. incidentally. *Rack* --curse. *Abjure the scriptures*--renounce. *Saviour Christ* --Jesus Christ is regarded by the Christians as the Saviour of mankind because he suffered and died on the cross in order to pay the penalty for the sins of mankind. *Damned*--condemned. *The shortest cut*--i. e. the easiest way. *Stoutly*--vigorously. *The Trinity*--It combines three qualities of creating, preserving and controlling--all of which we can find in God; and that is why, God regarded as the Trinity or God the Father, God the Son, and the Holy Ghost.

Devoutly--earnestly. *The price of hell*--i. e. the devil or Lucifer, the fallen angel from heaven.

Lines-- 54--115

So Faustus hath already done--Faustus has already renounced the Bible and has also declared his loyalty to Lucifer. *Holds this principle*--believes in this theory that there is no other god than Satan. *Belzebub*--one of the associate spirits of the Devil or Satan.

Dedicate himself--surrender himself completely. *Damnation*--to be cursed or to be condemned--*Confounds*--

confuses or mistakes. *Elysium*—heaven. *His ghost*—his spirit after his death. *The old philosophers*—i.e. the ancient philosophers who are dead and gone. *Vain trifles*—idle talks. *Arch-regret*—the most repentant soul.

Aspiring pride and insolence—trying to be proud and defiant. *The eternal joys of heaven*—i.e. the blessings of God.

Tormented—tortured. *With ten thousand hells*—i.e. with the greatest or worst form of torture. *Everlasting bliss*—permanent happiness i.e. happiness of the soul after death. *Frivolous demands*—foolish questions. *Fainting soul*—i. e. sinking heart or frightened spirit.

Passionate—sorrowful. *Manly fortitude*—brave patience. *Tidings*—news. *Incurred eternal death*—undertaken to suffer permanent damnation. *Desperate thoughts*—most adventurous or boldest speculations. *Jove's deity*—i. e. the supreme god. *Surrenders*—gives away. *Spare him*—i.e. not take Faustus away to hell. *In all voluptuousness*—in all sorts of sensual pleasure. *Slay*—kill. *Aid*—help. *Resolve me*—inform me. *Thy master's mind*. i. e. the decision of Lucifer.

To make a bridge through the moving air—i.e. fly through the air. *To pass the ocean*—i. e. to fly over a ocean. *Band*—group. *Blind*—obstruct or enclose. *The Afric shore*—the countries of America that lie near the ocean. *Continent to Spain*—subordinate to or forming one with Spain. *Contributory*—subordinate. *My crown*—my kingship or rule. *By my leave*—by my permission. *Potentate*—ruler. *In speculation of this art*—in thinking of the art of magic.

Scene IV

Lines 1—65.

Swowns—Zounds, a kind of oath. *Pickadevaunts*—pointed beard. *Quotha*—said he. *Comings in*—income. *Comings out*—expenses. *See else*—go elsewhere for begging. *Poor slave*—wretched creature. *Jesteth in his nakedness*—or makes a fun in his utmost poverty.

Bare and out of service—penniless and without a job. *Give his soul to the devil*—i. e. commit any crime or sin. *A shoulder of mutton*—a piece of meat. *Blood raw*—i. e. absolutely raw or uncooked. *By our lady*—in the name of Mary, the virgin mother of Christ; it is a kind of oath. *Well roasted*—well boiled or cooked. *Sauce*—some appetizer. *Pay so dearly*—i. e. give my soul to the devil.

Beaten silk—silken cloth in which plates of gold or silver are sewn. *Staves-acre*—some kind of plant known as larkspur. *Guilders*—Dutch ? coins known as florins. *Gridirons*—barred metal boiling-utensils. *French crowns*—i. e. French coins. *Mass*—i. e. in the name of Christ. *English counters*—English coins.

At an hour's warning—one hour's time is given as a warning for running away. *Fetch away*—take away. *Baliol and Belcher*—Some fantastic and fictitious names of spirits. *Folks*—common people. *Yonder*—that. *In the round slop*—i. e. wearing short and wide trunk hose. *Kill-devil*—i. e. Killer of the devil. *All the parish over*—all over the town. *A vengeance on them*—a curse upon the spirits. *Vile*—wicked. *Cloven*—split, or parted into two. *Turn thyself anything*—change yourself into any shape. *Frisking*—moving briskly or flying swiftly. *Tickle*—tease. *Wenches*—women. *Go sleep*—i. e. be at rest, and not appear before us. *Let thy left eye be diametrically fixed upon my right eye*—i. e. you should follow me closely. *Dutch fustian*—i. e. some difficult language or some nonsensical words. *That's flat*—That is perfectly sure or clear.

ACT II. SCENE I.

Lines 1-50

Boots—matters. *Such vain fancies*—such idle thoughts. *Despair in God*—i. e. lose faith in God. *Trust in Belzebub*—have faith in the devil. *Waverest*—hesitate. *Abjure*—give up. *Own appetite*—i. e. bodily desires. *The love of Belzebub*—i. e. the love of evil. *Build an altar and a church*—i. e. prepare for the worship. *Lukewarm*—partly warm i. e. not hot. *Exccrable*—cursed or hateful.

Contrition—repentance. *Illusions*—false appearances. *Fruits of lunacy*—results of madness or deranged brain.

The signiory of Embden—the ownership or lordship of the famous and flourishing commercial port in Northern Germany, *Tidings*—news. *Buy my service with his soul*—get my services in exchange of his eternal damnation. *Hazarded*—risked. That—the soul of Faustus or rather the eternal damnation of soul of Faustus. *Bequeath it solemnly*—i. e. execute regular deed of gift of the soul to the evil. *That security*—that written assurance or guarantee. *Craves*—demands.—*Enlarge his kingdom*—i. e. add to the number of the damned souls in hell. *Any pain that tortures others*—any pain from which others also suffer. *wit*—intelligence.

Lines 52--110

Proper blood—own blood. *Lucifer's*—the Devil's *Regent*—king or ruler. *Perpetual night*... continual darkness (misery). *View*—see. *Trickles*—comes out slowly or drop by drop. *Propitious*—favourable. *My wish*—i. e. the wish to accomplish anything. *A deed of gift*—a will or a legal document signifying the gift of your soul to the devil. *Congeals* gets frozen. *Fire to dissolve it*—i. e. heat the blood in order to make it flow again. *Straight*—immediately. *The staying of my blood*—i. e. the stoppage of the flow of the blood. *Portend*—signify. *This bill*—this agreement or bond. *Shouldst thou not*—should not give away your soul to the devil. *Chufer*—i. e. some vessel or container of coal. *Set in or*—i. e. heat the aim with the fire.

Clear again—dissolve or flow again. *Make an end*—i. e. complete the bond or agreement. *Consummation est*—It is finished or the bond has been signed or executed. *The bill is ended*—i. e. the bond has been signed or executed. *Bequeathed*—given away. *Inscription*—writing. *Homo, fuge*—Man, fly away. *My senses are deceived*—i. e. I am suffering from some illusion or hallucination; there is actually nothing and yet I am seeing something.

Fetch him somewhat—bring him something. *To delight his mind*—to entertain him or to recreate him.

Raise up spirits—call up spirits (and order them to do whatever I like to order them to do for me). *There is enough for a thousand souls*—There is sufficient compensation for the gift of one thousand souls to the devil. *Scroll*—A piece of paper in which something is written. *Conditionally*—on some conditions. *Perform all articles*—do all sorts of job. *Prescribed between us both*—agreed between myself and yourself (between you and me). *Effect a'll promises*—fulfil all the assurances.

In form and substance—in appearance and also in reality. *In what form or shape*—i.e. in any form either as a human being or an animal or a bird or an insect etc. *By these presents*—i.e. on these conditions. *Prince of the East*—Lucifer is called also the morning star, because it is visible in the morning while Venus or the evening star is visible in the evening. But how can the Devil be the ruler of the morning? He can be the ruler of the night. *Minister*—deputy or agent. *Grant unto them*—give the right to them (Lucifer and Mephistophilis) for possessing the soul of Faustus. *Expired*—ended. *The articles above*—the conditions or terms mentioned in the agreement. *Inviolable*—unchangeable *Goods*—all belongings of Faustus. *Habitation*—i.e. habitation or dwelling-place. *Your deed*—the will or legal document of the gift of your soul. *Give thee good on it*—Give your credit for securing this bond from Faustus.

Lines 112-172.

Whereabout—where exactly. *Bowels*—intestines i.e. the centre. *The elements*—i.e. fire water, ether, air etc. of which this universe is made. *Circumscribed*—i.e. limited by any boundary. *Hell hath no limits*—Hell is not confined to any particular place, because hell means merely a state of mind in which man feels most unhappy and miserable. *In one self place*—i.e. in one particular place.

To conclude—i. e. to make the last remark. *Dissolve*—i. e. comes to an end or destruction. *Purified*—i.e. made a sinner and not made free from sins. Mephistophilis uses the word in his own sense as a messenger of the Devil. *Hell's a fable*—Hell is a fiction, or hell does not actually exist. Truly speaking, there is no heaven or hell anywhere in the universe just as Milton has said, "The mind has its own place, it can make a heaven of hell, and a hell of heaven." *Till experience change thy mind*—Till you are actually dragged into hell when you will change your nation about hell.

Damned—condemned to live in hell. *Of necessity*—under compulsion. *Fond*—foolish *Tush*—nonsense. *These are trifles*—Their notions about heaven and hell are worthless notions i.e. they are meaningless because neither heaven nor hell actually exist. *Old wives' tales*—i. e. idle talks or meaningless things or fictitious things. *An instance to prove the contrary*—an example to prove that hell really exists. *Damned*—made miserable. *Ah*—if. *An this be hell*—if this sort of life as you are living means living in hell. *Disputing*—arguing. *Leaving off this*—dropping this idle talk about hell. *In the devil's name*—i. e. surely. *A plague on her*—a curse upon her. *Tut*—nonsense; it is a mark of impatience. *Ceremonial toy*—an artificial thing. *Thy heart shall have*—i. e. you will possess. *Penelope*—wife of Ulysses, king of Ithaca. During the long absence of Ulysses, during his wandering in the sea, Penelope was approached by many suitors or lovers. In order to avoid these suitors Penelope used to weave and unweave a web or robe and tell them that she would decide her mind when the web or the robe would be completely woven. Penelope is regarded as a model of chastity and faithfulness.

Saba—The Queen of Sheba. *Before his fall*—before he was thrown down from heaven into hell. *Peruse*—read *Iterating*—repetition. *Bring gold*—brings money. *Men in armour*—i.e. soldiers fully armed. *Devoutly*—i.e. with a great faith or with great devotion. *Execute*—carry out *Fain*—willingly. *Spells and incantations*—all sorts of magical

charms. *All characters*—all the secrets about the heavenly bodies, *The heavens*—the sky. *Dispositions*—i. e. the influences of the heavenly bodies upon human life. *Thou art deceived*—you are cheated. *Warrant*—assure.

ACT II. SCENE II.

Lines 1-80.

Behold the heavens—have a look at heaven. *Those joys*—i. e. the blessings of heavenly life. *Half so fair as thou*—half as beautiful as you are. *It was made for man*—i. e. the earth was created for the enjoyment of man. *Renounce*-- give up.

Thou art a spirit—You are an evil because of your contract with the devil. *Buzzeth*—whispers. *Name salvation*—utter the words 'salvation' or redemption from sins and hence exemption from hell. *Fearful echoes*—alarms sounds: *Thunder*—produce a loud sound. *Halters*—ropes for hanging. *Envenomed steel*—i. e. poisonous sword. *Despatch myself*—kill myself. *Slain*—killed. *Sweet pleasure*—i. e. all sorts of bodily and mental enjoyments. *Conquered deep despair*—threw into the background the thoughts of fear, despair etc. all of which are the mark of repentance.

Blind Homer—The most famous Greek poet who is known to have been blind. His epic poem, *The Iliad* is well known. *Alexander's love*—i. e. the love of Paris for Helen. *O'none*—a nymph who lived on Mount Ida and who was deserted by Paris. *That built the walls of Thebes*—i. e. Amphion whose music pulled the stones and built walls of the city of Thebes. *Ravishing*—charming or extremely sweet. *Melodious harp*—sweet sounding musical instrument *Basely*—i. e. meanly or in a cowardly manner. *Divine astrology*—i. e. the secrets of the heavenly bodies—their influences upon men and things on earth. *Many heavens* many heavenly bodies *Celestial bodies*—i. e. heavenly bodies. *One globe*—one world.

Mutually folded—i. e. one heavenly body within another heavenly body. *Orb*—circle or sphere. *Axletree*—i. e. axis or pivot upon which something rotates. *The substance of the centric earth*—the body of this earth which forms the centre of the universe. Formerly, people used to believe that the earth forms the centre of the universe. *The spheres*—the heavenly bodies. *Terminine*—i. e. the extreme point of the furthest point. *The world's wide pole*—i. e. the poles of the zodiac. *Feigned*—false or fictitious. *Erring stars*—wandering heavenly bodies.

Situ et tempore—i. e. direction and time of the revolution. *The zodiac*—the sun's path in space. *Tush*—stop; nonsense.

Slender trifles—ordinary things. *Wagner*—one of the servants of Faustus. *Can decide*—can analyse or come to know or perform. *Double motion*—one motion is the rotation upon the axis while the other motion is the revolution upon the orbit (the path of heavenly body). *The first*—i. e. rotation on the axis. *Finished in a natural day*—completed in twelve hours. *The second thus*—The second motion is the revolution upon the orbit, and it is complete in the following manner. *Freshmen's supposition*—i. e. problems fit for the first year students or for the beginners in the study of Astronomy. *Dominion*—location of the heavenly bodies in space. *Intelligentia*—influences of the various heavenly bodies; presiding spirits. *Firmament*—the sky, or the expanse of space. *The empyreal heaven*—i. e. the highest point or region of the universe where heaven is supposed to be located.

Conjunction—Joining of two or more heavenly bodies in order to exercise their influence upon their surroundings. *Opposition*—i. e. counteracting position of two or more heavenly bodies exercising opposite influences. *Aspects*—influences exerted by particular heavenly bodies. *Eclipses*—i. e. overshadowing of some of the heavenly bodies by other heavenly bodies, such as solar and lunar eclipse or overshadowing of the sun and the moon. *Per inaequalem motum respectu totius*—'By

reason of their unequal motion with regard to the whole system of the universe.

I am answered—I am satisfied *Bound thee*—made it compulsory for you. *That is not against my kingdom*—i. e. answer you any question which has been laid down in the terms of the contract. *But this is*—But to answer the question who has created the world beyond the agreement. *Accursed spirit*—miserable agent of the Devil. *Damned stressed*--i. e. most unhappy and miserable. *Raze thy skin*--touch your body i. e. do the least injury. *I have interest in the same*—I am interestey in your soul i. e. I am the owner of your soul according to the terms of the contract.

Lines 82—132.

Companion-prince in the hell--i. e. co-ruler in hell. *Injure us*--do us injustice by talking of God. Christ etc. *Contrary to thy promise*—in opposition to the terms of your contract with the Devil. *Dam*--i. e. mother. *Nor will I henceforth*--I shall not think of God or Christ in future. *Pardon me in this*--Forgive me that I have talked of God or Christ. *His Scriptures*--i. e. the Bible. *Slay his ministers*--kill the angels who are the agents of God. *Pull his churches down*--i. e. destroy all the places of worship. *Gratify*--greatly please. *Pastime*--entertainment. *Dispositions*--i. e. qualities.

Disdain--hate. *Ovid's flea*--an insect with wings, which occurs in some Latin poem wrongly supposed to have been composed by Ovid, the Italian poet. *Creep into*--enter stealthily without being noticed by any body. *Perriwig*--The word is probably 'earwig' which is a kind of crawling insect that enters the head through the ear. Perriwig means of false hair, which has no significance here unless we connect it with the words 'I sit upon a wench's brow' because during the sixteenth century, both man and women used to put on false hair in order to hide their bald heads or in order to add extra grace to their person or body.

Wench's brow—i. e. the forehead or rather the head of a woman. *Fie*—shame. *Cloth of arras*—some kind of cloth (silken) used as a screen cloth or tapestry. *Covetousness*—greed for money, or avarice. *Begotten*—generated or produced. *Of an old churl*—i. e. by an ill-bred old fellow. *Wrath*—anger. *I had neither father nor mother*—Nobody knows how one gets angry with or without any cause. *Leapt out of a lion's mouth*—come into existence from the ferocity of a beast like the lion. *Run up and down the world*—i. e. made every body angry, i. e. every body in the world gets angry sometime or other. *Rapiers*—short swords. *Wounding myself when I had nobody to fight withal*—when one gets angry without any cause, one injures himself particularly because one cannot injure any body else. *Some of you shall be my father*—i. e. some of you will be the cause of my anger.

Oyster—wife—a woman who sells oysters—a kind of shell-fish out of which pearls are collected. *I am lean with seeing others eat*—I get jealous of others who eat and drink much, and due to jealousy I grow lean and thin, or due to starvation I become emaciated. *Must thou sit and I stand?*—Jealous person cannot bear the idea of other people sitting while himself standing i. e. other people comfortable and himself uncomfortable. *Come down with a vengeance*—i. e. you must be punished for your sitting while I am standing.

Gluttony—greed for eating and drinking : *Devil a penny*—i. e. no penny or money at all. *A bare pension*—only a small allowance inherited from parents. *Bever*—Liquid refreshments or drinks. *A small trifle*—a small quantity. *Suffice nature*—to satisfy the hunger of living creature. *Gammon of Bacon*—leg or thigh of a hog. *Hogshead*—about 63 wine gallons. *Claret wine*—a kind of sweet wine which is generally taken by ladies. *Godfathers*—not real but adopted ancestors. *Pickle herring*—Herring fish preserved in sauce or salt. *Martin Murtlemas beef*—beef preserved in early winter to be consumed on the occasion on the feast of St. Martin. *March beer*—Beer brewed in March is supposed to be the best beer. *Progeny*—issues

or children ; but here it means ancestors. *Victuals*—articles of food and drink. *Choke*—stifle or strangle to death.

Sloth—laziness. *A sunny bank*—a bright and comfortable river bank or sea shore. *Lain*—kept lying or resting. *Lechery*—lust. *For a king's ransom*—for the rescue of a king i.e. for even the richest temptation. Ransom is the money paid for the freedom of a captive. *Minx*—a cunning girl. *Feeds my soul*—satisfies my deepest banking. *All manner of delight*—all kinds of pleasure. *As chary as my life*—as carefully as preserving my life.

ACT III. SCENE I.

Chorus.

Graven—marked or recorded. *The book of Jove's high firmament* i. e. the sky which is regarded as the book of the highest god Jove, because in the sky all the heavenly bodies are hung up and made to move. *Mount himself* lift himself. *Scale*—climb over. Olympus—the highest mountain in Greece which is the seat of all the gods in heaven. *Yoky dragons' necks*—i. e. the necks of the dragons being yoked or fastened together to the chariot. *The Tropic, Zones, and quarters*—the various regions of the sky or of the infinite space *Horned moon*—The crescent (partial) moon which looks like a horn; *Primum Mobile*—one heavenly body which moved round the earth in twenty four hours was the chief cause of the movement of all other heavenly bodies that moved round the earth because during the second century before Christ the earth used to be considered the centre of the universe although modern Astronomy regards this theory as most ridiculous, because the earth is but one of the planets that moves round the sun whereas there are innumerable stars which are bigger than the sun have their own systems and planets.

Whirling round—i. e. moving round at a great speed. *With this circumference*--i.e. with the widest circle because of the the largest number of heavenly bodies moving round the earth which is absolutely a wrong idea. *The concave*

compass—the depressed curve of circle. *The Pole*—It may mean the pole star which is always in the north of the Earth whatever may be the position of the earth in its rotation upon the axis or in its revolution round the sun. *His dragons*—the dragons that draw the chariot of Faustus. *Glide*—move softly or imperceptibly.

His bones--his body. *His weary toil*--His long tiring journey through space. Students should here be reminded of the space travel undertaken by the Russian and American cosmonauts. *New exploits*—fresh adventures. *Hale him out*—draw him out. *Part the subtle air*—divide the refined atmosphere.

Prove cosmography--examine the truth of the science which deals with the construction of the universe. *That measures coasts and kingdoms of the earth*--The science of the universe (Cosmography) counts or marks the various seas or oceans and countries of the earth. *Holy Peter's Feast*—29th June is St. Peter's day, and the feast held on this day is known as St. Peter's feast.

Highly solemnized—magnificently celebrated.
Lincs. 1—59.

Stately—majestic. *Environed*--surrounded. *Airy* - very high. *Flint*—Deep entrenched—deeply encircled. *Coasting*—forming the boundary. *Ream*—Kingdom or country. *Groves*—bowers or clusters. *Fruitful vines*—thickly growing vine creeper (grapes). *Campania* - a rich plain surrounding Rome. *Gorgious*—colourful and bright. *Straight forth*—going in straight lines. All the streets in Rome are straight. *Quarter*—divide. *Equivalents*—equal parts. *Maro's* - i. e. Virgil's *The way he cut, an English mile in length, through a rock of stone*--The manner in which Virgil by his magic power built a tunnel through the rocks which is one mile in length. But the tunnel was not built by Virgil at all. The tunnel is named Posilippo. *In one night's space*—i. e. in twelve hours.

Sumptuous—magnificent. *That threatens the star with her aspiring tops*—The temple so tall that is seemed to

reach the stars, *Erst*—before, *Unprovided*--shelterless. *His holiness' privy chamber*--the private room of the Pope. *We will be bold with his good cheer*—we will take his food and drink without his permission. *Good cheer*—good food and drink. *Underprop*—support from below. *The groundwork of the same*—the base or groundwork of the city of Rome. *Tiber*--the river in Rome. *Cut it in two parts*—divide the city of Rome into two parts. *Stately*—majestic. *Lean* - rest. *Ponte Angelo*—This bridge was built by Emperor Hadrian. *Castle*--a magnificent building. *Passing strong*—extremely strong-built. *Ordinance*--arms and ammunition. *Double cannons*--cannons with double bores. *Carved*—beaten i. e. solid *As much the days within one complete year* i. e. equal to the number of days in one years i. e. 365 cannons with double bores were lying in that castle. *Pyramides*--the most ancient shaped tombs in Egypt which are regarded as wonders of the world.

By the kingdoms of infernal rule—i. e. in the name of hell which is the kingdom of the devil. *Styx, Acheron, Phlegathon*—these are the rivers in hell. *Long*--desire. *Monuments*—builds of architecture. *Situation*—location. *Bright-splendent*—magnificently bright. *Fain*--like; desire. *Troop*--group. *Bald pate*—a head without any hair. *Frairs*—monks or priests. *Summum bonum*—greatest good or pleasure. *Belly-cheer* - i. e. eating and drinking which please the belly. *Compass them some sport*—offer them some entertainment. *Folly*--foolishness or foolish behaviour. *Make us merriment*—i. e. entertain ourselves with some fun. *Charm me*—Exercise some magical charm upon me. *Discerned*--seen.

Fall to—start eating. *The devil choke you*—May the devil stifle you to death. *An you spare*--if you do not start eating. *Look about*—make a search. *Dainty*—delicious. *Will no man look*—will no body make a search?

Lines 60—100.

What, again—Again, the dish has been snatched away from me. *Drink to your Grace*—Drink the health

of your Holiness i. e. pray to God for your good health. *Crept out*—come out stealthily. *Purgatory*—the intermediate world between hell and heaven. *Dirge*—a funeral song. *To lay the fury*—to soften the anger. *Crossed himself*—makes the sign of a cross in order to keep away the evil spirit. This is the superstition of the Christians who believe that evil spirits can be kept away if the sign of a cross is made because the cross is the holy thing on which Jesus Christ was crucified to death by the Jews.

Use that trick no more—do not make any cross because no such thing can save you from my influence. *There is the second time*—i. e. you are making a cross again. *Aware the third*—Take care that you do not make cross for the third time. *Hits a box*—gives a blow. *Cursed with bell, book and candle*—condemned to hell by ringing the bell, by reading the Bible and by extinguishing three burning candles—all of which processes were believed by the Christians to be one of the best means of excommunicating a person from the Roman Catholic Church.

Forward and backward—i. e. to curse by ringing the bell, by reading the Bible, and by putting out the candles and then again, doing the same thing in the reverse order i. e. by extinguishing the candles, by reading the Bible and by ringing the funeral bell. *Anon*—soon. *A hog grunt*—i. e. some monk or friar speaking like a hog. *A calf bleat*—i. e. some clergyman uttering some words like a calf. *An ass bray*—some priest speaking and producing sound that resembles the braying of a donkey or ass. Students should note here how Faustus uses contemptuous words for the clergymen comparing them with animals, and how different words are used to indicate the sound produced by the various animals.

Let's about our business—Let us be busy cursing the ghost with bell, book and candle. *With good devotion*—i. e. very earnestly, *Maledicat Dominus*—May the Lord curse him. *Et Omnes Sancti*—May all the saints curse

him. *Fling*—throw. *Fireworks*—Various kinds of spectacles are produced in the sky by burning certain combustible substances.

ACT IV. SCENE I.

Chorus

Taken the view—seen. *Rarest things*—i. e. most wonderful things. *Stayed his course*—stopped his journey. *Bear his absence but with grief*—i. e. miss the presence of I'ustus in his house.

Gratulate his safety—congratulate on his safe return from the journey. *Conference*—conversation. *Befell* happened. *Touching* concerning. *Through the world and air*—i. e. throughout the universe and through space. *Wit*—intelligence. *Noblemen*—i. e. members of the royal family *Carolus the Fifth*—i. e. Charles V. *Feasted*—entertained with a dinner. *In trial of his art*—i. e. to demonstrate or show his magical powers. *Ostler*—stableman, i. e. the keeper of horses.

Lines 1—32.

Conjuring books—magic books. *In faith*—surely. *Some circles of my own use*—some figures with which to perform some tricks of magic, *Tarries*—waits. *Keeps such a chafing*—makes such a row or noise. *To look thee about*—to search for you *Flown up*—exploded or turned to pieces. *Dismembered*—i. e. all the limbs of the body are separated from one another. *I am about*—I am busy with. *A roaring piece of work*—A wonderful performance.

Intolerable book—a very objectionable book. *Conjuring*—performing magic *Brimstone devil*—an evil spirit from hell which is full of sulphurous fire *Ippocras*—a kind of spiced red wine. *Tabern*—tavern or inn. *For nothing*—i. e. without paying a penny for the drink. *Hast any mind to Nun Spit*—i. e. have any liking for the kitchen-maid whose name is Nun Spit *Horse bread*—a kind of coarse bread which is given to horses for feeding. *Lie foul upon our hands*—lying unclean.

ACT IV. SCENE II.

Lines 1-52.

Goblet—a bowl shaped handleless drinking glass. *For ever made*—made prosperous for all further days. *Ecce—signum*—behold the sign. *Vintner*—a wine-seller. *Hush*—silence. *Gull him*—make a fool of him. *Supernaturally*—i. e. by means of magic ; or wonderfully. *Drawer*—wine-seller. *All is paid*—i. e. nothing is due. *Soft*—wait. *A word with you*—I want to speak to you something. *Ere*—before. *Scorn*—hate. *I mean so*—I intend to search you. *With your favour*—i. e. with your permission. *Say somewhat to your fellow*—i. e. search your companion a little, *Search your fill*—search as much as you like. *Burden honest men with a matter of truth*—i. e. question the truthfulness of honest persons. *Tone of you*—i. e. one of you. *About you*—with you. *Impeach*—accuse. *Scour*—search thoroughly. *Belzebub*—one of the evil spirits in hell. *Tickle you*—tease your body. *Squibs*—some kind of firework that jumps from place to place. *Nomine Domini*—sin of sins. *Peccatum Peccatorum*—pity us.

Monarch of hell—ruler of hell i. e. devil. *Black surry*—kingdom of darkness. *Potentates*—powerful rulers. *Kneel with awful fear*—submit in great fear. *Altars*—the base at the foot of an idol image of a god or goddess, upon which all sorts of sacrifices are offered. *Constantinople*—the capital of Turkey. *These damned slaves*—i. e. Robin and Ralph. *To pay for your supper*—to have your night meal. *Presumption*—audacity. *Transform—change*. *Ape*—monkey. *That's brave*—That is a wonderful change. *Fine sport*—enjoyable fun. *Enow*—enough. *Pottage pot*—the pot containing some food. *Thy head will never be out of the pottage-pot*. You being changed into a dog will try to steal food from a pottage-pot with the result that your neck will get stuck up in the pottage-pot. That will be the penalty for stealing food.

ACT IV. SCENE III :

Lines 1-42

Strange report—a wonderful account. *The black art*—The art of magic. *Effects of magic*—i. e. feats or performances of magic. *A familiar spirit*—an attendant spirit. *Accomplish*—perform. *List*—like. *Some proof of thy skill*—i. e. some feat of magical performances. *Confirm*—support the truth. *Prejudiced*—punished. *Endamaged*—injured. *Conjuror*—magician. *Published*—reputed or announced. *Nothing answerable*—Nothing proportionate. *Solitary set*—i. e. sitting alone. *Closet*—private room. *Sundry thoughts*—random thoughts. *Prowess*—strength and courage. *Exploits*—heroic deeds. *Riches*—wealth. *Subdued*—conquered. *Renown*—fame or glory. *Authority*—power. *Chief spectacle of the world's pre-eminence*—the most wonderful sight of the greatest personality in the world i. e. Alexander the great. *Beams*—rays. *Nation made of him*—i. e. reference or mention is made about Alexander. *Cunning*—skill. *Hollow vaults below*—i. e. the other world. *Entombed*—buried. *Paramour*—i. e. wife. *Shapes*—forms of the body. *Gesture*—bodily movement. *Attire*—dress.

Lines 43-98.

That is just nothing at all—i. e. saying does not mean performing. *Substantial bodies*—i. e. real bodies. *Deceased*—dead. *Consumed to dust*—reduced to dust. *Sing of grace*—mark of modesty. *Lively resemble*—i. e. look exactly. *Your Grace*—Your Majesty. *Flourishing estate*—prosperous condition. *Content*—satisfy. *Go to*—a mark of impatience. *Presently*—immediately. *How then ?*—What does it matter ? *As true Diana turned me to stag*—as fictitious as Diana changing me into a male deer. *Actaeon*—a famous hunter who was changed into a deer and hunted down by his own dogs for looking at Diana while she was bathing naked. *He left the horns for you*—i. e. you will now have horns on your head. *Go to Conjuring*—start performing magic. *I will meet with you anon*—I will soon deal with you i. e. punish you for your interference or interruption. *Wart or mole*—some overgrowth or some black mark. *Wart* is an overgrowth

but mole is a black or dark spot on the body *So pleasant with me*—so mischievous to me.

Feed on thy head—i. e. feel the horns on your head. *Damned*—wretch—cursed creature. *Execrable*—hateful. *Bred*—born *Concave*—hollow. *Monstrous*—ugly. *Undo what thou hast done*--i. c. take off the horns from my head. *Crossed me*—interrupted me. *Conference*--conversation. *I have met with you for it*—I have punished you sufficiently for your interference with me. *Entreaty*—request. *Master Doctor*—Master magician. *Release him*—set him free from the horns i. e. take off the horns from his head. *Done penance sufficient*--i. e. has been sufficiently punished. *The injury he offered*—i. e. the offence he gave. *Mirth*--fun. *Requited*—punished 'requite' is usually used in the sense of 'reward'. *Injurious*—mischievous. *Worthily*—sufficiently or justly: *Speak well of scholars*--respect the learned persons. *Transform*--change. *Straight*—immediately. *Bounteous*—generous.

ACT IV. SCENE IV

Lines 1-42.

The restless course that time doth run—The busy manner in which time passes. *With calm and silent foot*—i. e. slowly and imperceptibly. *Thread of vital life*—i. e. the breath of life. *Calls for*—demands. *The payment of my latest years*—i. c. the passing away of the rest of my years of life. *Till I am past*—Till I cross. *Green*—field or meadow. *Horse-courser*—horse dealer. *Master Faustus*—Master Faustus. *Mass*—i. e. in the name of Jesus Christ. *Sell him so*—sell the horse at forty dollars. *Speak for me*—i. e. request him (Doctor Faustus) to sell the horse to me at forty dollars. *Have him*—have the horse. *A great charge*—a great responsibility or burden. *Neither wife nor child*—i. e. no family burden or responsibility. *Deliver him*—hand over the horse. *At any hand*—in any circumstances. *Drink of all waters*—i. e. ride anywhere and every where, or ride in any manner. *Hedge or ditch*—i. e. a very rough path.

A made man—i. e. a prosperous man. *Leave my horse for forty*—sell my horse at forty dollars. *The quality of hey-ding-ding*—i. e. most ordinary worth. *Make a brave living on him*—earn decent money by using this horse. *Ill at ease*—i. e. sick of any disease. *Thy fatal time*—i. e. the fateful moment when the devil will snatch away your soul to hell. *Draw to find end*—approach the positive end. *Despair doth drive distrust into my thoughts*—I have lost all hope, and that is why, I have lost all faith in my mind. *Confound these passions*—i. e. forget, despair and distrust. *Christ did call the thief upon the Cross*—Even Jesus tried to sleep on the cross in order to forget the pain of crucifixion. *Quite in conciet*—comfortable in dreams during sleep.

Lines 43-94.

Dr. Lopus—A Spanish physician to Queen Elizabeth. *Such a doctor*—i. e. such a cheat. Dr. Lopus was bribed by Philip II to imprison Queen Elizabeth but the conspiracy was detected and Dr. Lopus was convicted and executed. *Given me a purgation*—robbed me heavily. *purged me of forty dollars*—robbed me of forty dollars. *Would not be ruled by him*—i. e. would not listen to his warning, namely, not to ride the horse in water. *Rare quality*—some great secret. *Venturous*—daring or fond of risks. *Hay*—a kind of grass. Cf. *Make hay while the sun shines*. *So near drowning*—i. e. on the point of getting drowned. *Made it the dearest horse*—i. e. make Dr. Faustus pay heavily for cheating. *Snipper-snapper*—i. e. a petty, servant or attendant. *Heypass*—juggler.

Break his glass-windows about his ears—i. e. I will produce such a loud sound by breaking the glass windows that he is bound to wake up from his sleep. *Forty dollars for a hay-bottle*—You have robbed me by charging me forty dollars for a mere bundle of grass. *Hollas*—cries out. *The officers*—the bailiff, who have power of arresting a person without any warrant. *Undone*—ruined.

Where we they?—Where are your other forty dollars ?
About me—with me. *Ostry*—stable, inn. *A bottle of hay for his labour*—i. e. he has got nothing but a bundle of grass by paying forty dollars. *This trick*—i. e. pulling away the leg of Dr. Faustus. *Niggard of my cunning*—i. e. unwilling to show my magical power or skill.

ACT IV. SCENE V.

This merriment—i. e. the magical tricks which Faustus has already shown to the Duke of Vanholt. *Long for*—wish to have. *Dainties*—sweet and delicious dishes of food. *Courteous intent*—polite intention. *Pleasure me*—please me. *Dead time of the winter*—i. e. coldest part of winter: *Meat*—food. *Wonder above the rest*—feel surprised more than all the previous occasions i. e. the bringing of the grapes at time of the year is the greatest performance of magic. *Come by*—secure.

Two circles—two parts. *In the contrary circle*—in the opposite side of the earth. *Shewd*—shown. *Beholding*—obliged. *This courtesy*—the presentation of the grapes.

ACT V. SCENE I.

Lines. 1-52.

All his goods—all his belongings. *Methinks*—I think. *Banquet*—eat sumptuously. *Carouse*—drink and make merry. *Swill*—reel i. e. drink to excess and feel intoxicated. *Belly cheer*—i. e. food and drink. *Belike*—possibly. *Conference*—talk or conversation. *Admirables*—prettiest. *Pearless dame*—matchless woman. *Beholding*—obliged. *Unfeigned*—sincere. *No other ways*—not different. *For pomp and majesty*—in glory, and grandeur. *Paris*—the person who ran away with Helen and led to the Trojan War. *The spoils*—i. e. Helen. *Dardana*—i. e. Troy. *Too simple is my wit*—My intelligence is too poor or foolish. *Marvel*—wonder. *The rape*—the outrage or molestation. *Passeth all compare*—goes beyond all comparison. *The ride of Nature's works*—the best of the objects of Nature i. e. Helen. *Only paragon of excellence*—The only most beautiful creature in the world i. e. Helen. *This glorious deed*—This bringing back of Helen from the other world,

Prevail—succeed. *Celestial rest*—i.e. heavenly bliss or happiness. *Repentant heaviness* i.e. sorrow and regret. *Vile*—wicked. *Loathsome*—hateful. *Filthiness*—Vulgarity. *Stench*—a bad smell. *Corrupts*—degrades. *The inward soul*—the mind or the heart. *Flagitious*—deeply criminal. *Heinous*—grave and serious i.e. very foul. *Commiseration*—appeal for pity. *Expel*—drive out or cure. *Thy Saviour sweet*—i. e. Jesus Christ. *Whose blood*—whose self sacrifice i. e. the crucifixion of Christ. *Calls for right*..... demands as a matter of right or demands lawfully. *With a roaring voice*—very loudly. *To do thee right*—to atone for you.

Lines 53-120.

Stay thy desperate stays—stop or prevent your stabbing with the dagger in fits of sorrow and despair. *Hovers*—hangs or floats about. *Vial*—a small vessel. *Precious grace*i. e. the forgiveness of God. *Ponder*—reflect. *With heavy cheer*—with a sorrowful heart. *Hell strives with grace*—The devil fights against repentance that earns the forgiveness of God. *For conquest in my breast*—For winning my heart. *Shun*—avoid. *The snares of death*—i. e. the conspiracies of the devil. *My sovereign lord*—i. e. the devil or Lucifer. *Revolt*—disobey. *Piecemeal tear*—i. e. tear to piece. *Unjust presumption*—unfair impertinence or audacity (for repentance). *Confirm*—strengthen. *Former vow*—previous contract. *Unfeigned* ...sincere. *Drift*—purpose (to repent.)

Torment—torture. *That base and crooked age*—that mean Old Man. *Dissuade me from thy Lucifer*—persuade me to be disloyal to the devil. *Afflict*—torture. *Little worth*—i. e. not much. *Crave*—request. *Glut*—satisfy thoroughly. *Longing*—hankering. *Paramour*—lady-love. *Of Late*—recently. *Extinguish clean*—kill thoroughly. *Dissuade me from my vow*—urge me to be faithless to my contract with the devil. *In twinkling of an eye*—i. e. in a moment.

Launch'd a thousand ships—put countless ships on the sea. *Ilium*—Troy. *Make me immortal*—make me most

blessed or happy. *Heaven*—i. e. greatest bliss. *Dionys*—impure or worthless. *Sacked*—raided and ruined. *Combat*—fight. *Menelaus*—husband of Helen and king of Sparta. *Wear thy colours*—i. e. carry your tokens as the knights used to carry tokens of favour of their lady loves. *Plumed crest*—i. e. helmet furnished with feathers. *Achilles*—He was one of Trojan heroes. He was invulnerable except in his heels where he was wounded by Paris and thus was killed. *Clad*—clothed or enveloped. *Flaming Jupiter*—Brilliant god of the gods. *Hepless*—unfortunate. *Semele*—She was a daughter of Cadmus and Harmonica of Thebes. She was loved by Zeus, the highest god in heaven. Hera was jealous of Semele. She asked Semele to request Zeus to appear in his greatest glory i. e. as the god of thunder and lightning. Accordingly, when Zeus appeared in all his fiery glory, Semele was consumed to ashes by thunder and lightning.

The monarch of the sky—i. e. Jupiter or Apollo. *Wanton*—faithless in love. *Azured*—blue. *Arctiflora*—She was a nymph of the famous fountain of Arethusa in the island of Ortygia near Syracuse.

Act V Scene II.

Lines 1-19

Accursed—unfortunate. *The grace of heaven*—the forgiveness of God. *Flee the throne of his tribunal seat*—run away from the presence of God who judges the good and bad deeds of man after his death. *Sift*—test. *With his pride*—i. e. with arrogance. *In this furnace*—i. e. by this hard test or examination. *Try my faith*—test my faith in God. *Vile hell*—wicked and foul devil. *Triumph over thee*—rise above the tortures by the devil. *Fiends*—evil spirits. *The heavens smile*—God looks favourable to me or God ridicules the fruitless attempt of the devil to torture me. *Your repulse*—i. e. the defeat of the devil. *Laugh your state to scorn*—ridicule your (devil's) foolish attempts to torture me (Old Man).

Act. V. Scene III.

His—troubles. *Chamber-fellow*—room-mate. *Diternally*--i. e. suffer eternally. *Belike*--possibly. *Grown to some sickness*--developed some kind of mental derangement. *Being over-solitary*--being unduly lonely. *Surfeit* indigestion due to heavy eating and drinking. *Never ar him*--Never fear that he will die. *A surfeit of deadly sin*--i. e. an over-indulgence in all sorts of foul sins. *Look up to heaven*--pray to God. *God's mercies are infinite*--i. e. God forgives even foulest sinner. *Pants and rivers*--thrills with joy. *The throne of the blessed*--the seat or dwelling-place of the virtuous souls. *Adjured*--given up. *Blasphemed*--cursed, or insulted. *Draws in my ears*--prevents me from weeping or stops my tears. *Go forth*--come out forcibly. *He stays my tongue*--The devil stops my tongue while I want to pray to God.

Lift up my hands--raise my hands in order to pray to God. *They hold them*--The evil spirits of hell prevent my hands to be raised. *My cunning*--my knowledge of magic. *Vain pleasure*--empty or worthless pleasure. *Felicity*--happiness. *Bill*--contract or bond. *Expired*--spent or ended. *Fetch me*--take me to hell. *Divines*--priests. *Give ear to divinity*--listen to God. *Tempt not God*--do not annoy God. *Rescue*--save. *Damned perpetually*--condemned to live in hell for ever.

Stand still--stop moving or revolving. *Ever-moving spheres of heaven*--i. e. the heavenly bodies that go on revolving continuously. *Time may cease*--Time may stop. *Fair Nature's eye*--i. e. the sun. *Perpetual day*--i. e. continual day or no night at all, so that twelve o'clock in the night can never strike. *A natural day*--i. e. twelve hours only. *O lente, lente currite nodes equi*--O slowly, slowly, run, you horses of the night. *Firmament*--sky. *Rend*--tears. *Ireful brows*--angry face. *Headlong*--straight or direct. *Gape*--open wide. *Hurhour*--shelter. *Nativity*--birth. *Alloted*--assigned or fixed. *Foggy mist*--a thick vapour, that collect on the mountains. *Entrails*--bowels or intestines i. e. the centre. *Labouring clouds*--i. e. the clouds which have their labour--pain which every

pregnant woman suffers before she is delivered of her child. *Vomit forth*—throw out. *Ascend*—rise. *Anon*—soon. *Ransomed*—paid compensation. *Impose*—place. *Some end*—some limit. *incessant pain*—eternal suffering. *Wanting soul*—i. e. without a soul. *This immortal*—i. e. the soul which is immortal.

Pythagoras—The Greek philosopher who believed in the immortality and also on the transmigration of the human soul. *Metempsychosis*—The theory of transmigration of the human soul through various animal or vegetable or human bodies during different births from time to time. *Brutish beast*—i. e. some animal. *Dissolved in elements*—mingled with the particles of the universe. *Still to be plagued*—always to be tortured. *Turn to air*—change into air. *Fierce*—dreadful or unkind. *Adders*—small poisonous serpents. *Breathe awhile*—i. e. live for a moment. *Gape*—open wide. *The branch*—i. e. the life of Faustus. *Full straight*—full length or full height. *Apollo's laurel bough*—i. e. the genius of a person which shines as bright as the rays of the sun. *Hellish fall*—degraded life. *Fiendful fortune*—devilish success or prosperity. *Exhort*—urge, *Deepness*—mystery. *entice*—tempt. *Forward wits*—adventurous brains. *Terminat horaopus*...‘the Hour ends the day, the Author ends his work.’

DOCTOR FAUSTUS

Explanation of Important Passages

Chorus

Lines 1-6 Not marching now in fields.....
heavenly verse...In the *Chorus* Marlowe means to say that in the present play; *Doctor Faustus*, he is not going to narrate the victory of Hannibal, the great Greek hero, over the Romans, which occurred in the Second Punic War of B. C. 217 nor is he going to relate any incident of love or any other happening in the like of kings as the ancient Greek and Roman dramatists and poets used to do. He means to say, in other words, that he is going to depict the life and career of a private individual like Doctor Faustus in the present play.

Lines. 20-25 sworn Till with cunning.....
curled necromancy—Marlowe means to say that Doctor Faustus attained so much of knowledge that he became unduly ambitious—he wanted to know all the mysteries of the universe and conquer all the forces of Nature. That is how Dr. Faustus came to dabble in magic or the black art. We shall come to know from the play how Faustus signed a pact with the Devil in order to do whatever he liked i. e. to gain mastery over all the elements of Nature and over the whole universe. The result was that he had to sacrifice his soul for the sake of bodily pleasures and material or worldly power; and ultimately, he had to die a miserable death and his soul suffered an eternal perdition or condemnation in Hell. Marlowe compares Dr. Faustus with Icarus, son of Daedalus, who attempted a flight into interstellar space (like the modern scientists) with waxen wings, and who going too near the sun got his wings melted, and therefore, dropped into sea and died. Marlowe meant to say that Dr. Faustus also attempted too daring investigations into the kingdoms of Nature with the help of the Black Art or magic, and who as the result of it died a miserable death surrendering his soul to the Devil for permanent damnation in Hell.

Line 7. Bene disserere.....logices—"to argue well is the end of Logic." that is, people study Logic in order to be able to think or reason consistently.

Line 12-13. Bid Oncaymaeon.....incipit medicus—After having dismissed the thought of studying Logic and Metaphysics, Doctor Faustus thinks of studying the medical science because when philosophy fails the study of the medical science should begin. Philosophy, Faustus seems to take in the sense of any subject which reveals the knowledge of the mysteries of the universe—the earth, the sun, the stars and other heavenly bodies and their characteristics, while he takes medical science as the science which keeps the body fit and thus enables it to enjoy all sorts of pleasures of the sense whereas philosophy makes one feed on speculation or empty thinking without enabling one to enjoy any worldly or material or bodily comfort or pleasure.

Line 16 Summum bonum.....sanitas—"The supreme good of medicine is, health", that is, the highest or greatest benefit which man can derive from the medical science, is bodily fitness.

Line 28-29 Si una eademque.....valorem rei, etc.—"If one and same thing is bequeathed to two persons, the one (shall take) the thing, the other the value of the thing." The words explain a point of law, namely, that if a certain thing is given away to two persons, one of them has the right to claim the possession of the thing while the other has the right to claim the value or the price of thing in exchange of the possession of it.

Line 31. Exhaereditare.....nisi etc.—"A Father cannot disinherit his son, unless....."

Line 34 35. This study fits.....eternal trash--Dr. Faustus means to say that the study of law helps a person only to earn money which in the opinion of Marlowe is a worthless thing probably because intellectual advancement or development of the mind (but not spiritual excellence) is far more valuable than wealth or

any kind of bodily comfort or pleasure or any kind of material prosperity. But he should not forget that Marlowe was an atheist and that he cared little for spiritual excellence or religion. The play 'Dr. Faustus' is actually a picture of a scholar who prefers to sell his soul for material prosperity and bodily pleasures.

Line 39. Stipendium..... est — "The wages of sin is death"; or in other words, according to the Bible or religion, one who commits sins shall have to pay severe penalties sometimes in the form of death.

Line 41. Si peccasse.....veritas — "If we say that we have no sin, we deceive ourselves, and there is no truth in it." These words are translation of the quotation from I John. i. 8; and it means that every body in this world is a sinner, and also that sinfulness is inherent or inborn with nature.

Line 46. Che sera sera — "What will be shall be"; it means whatever ordained by God or the law of Nature is bound to happen which no human being can prevent. Marlowe means to say here that we will always commit sins (because sinfulness is inherent in us) and we will therefore have to pay severe penalties for our sins.

Lines 58-60. But his dominion.....a mighty god — Dr. Faustus means to say that one who masters necromancy or magic can extend his power or supremacy over the whole universe and thereby become as powerful as a god who can make and unmake everything in the universe. The mind of man can think of performing all sorts of impossible things which, of course, a magician can perform just as a god can do. So, from the words of Dr. Faustus it appears that he is crazy for power.

Lines 74-75. Be thou on earth as Jove..... these elements — The Evil Angel here advises or rather tempts. Dr. Faustus to master the art or the science of magic and thereby to be able to bring under his complete control the various elemental forces of Nature (such as earth, fire, water, ether etc.) just as Jove is the most powerful god in heaven.

Line 85-86 I will have them.....fair
Wertemberg—Dr. Faustus says that by being the master of magic he would like to surround the country of Germany with a solid wall of brass and also to encircle the city of Wertemberg with the water of the Rhine river just as many of the world magicians have been indulging in such dreams. Merlin, Roger Bacon and others used to have such dreams in their own days. In our opinion, Marlowe (Dr. Faustus) must have been thinking of the marble wall of China going round the whole country is an impregnable wall of fortification and safety.

Line 90—95. I'll levy.....to invent.
 Faustus's unfettered imagination takes a free flight through the wonderful realm, which, the study of magic would make possible for him. He fancies a thousand and one things which he will achieve with the help of the servile spirits. He will ask the spirits to secure the services of the soldiers with plenty of money so that with their help he can drive out the prince of Parma from his country and he will become the undisputed ruler. He will make the spirits more potent and powerful weapons of war than those which were used for blocking the river at the Antwerp bridge. The Prince of Parma was Alexander Farnese, Philip II's Governor and military general in Netherlands. He besieged Antwerp in 1584-5, and blocked the river Scheldt with a bridge of boats or ships, moored strongly together, to prevent aid being brought by sea. This bridge was destroyed by the Dutch by means of a fire-ship—which the Spaniards remembered with terror, when Drake attacked them in the same way at their anchorage in Calais Roads in 1588, which was also the year in which this play was written. Faustus's vigorous enthusiasm makes him say so bluntly that he will make spirits, which he will raise with the help of magic, devise more dangerous weapons, than those were destroyed by the Dutch. But it may be said that as the action of the play is supposed to take place in the reign of Philip's father the references to the Prince of Parma and the siege of Antwerp are anachronisms.

Line 101-103. Yet not your words only.....
necromantic skill - D Faustus talks to Cornelius and Valdes that he is not influenced by any of their words but of his own accord is going to study and master the art of magic because he is not inclined to study either Logic or Metaphysics or Theology or Medicine or any other science or art. This sort of commitment on the part of Dr. Faustus will make him alone responsible for all the disasters that will follow later on in his life for the adoption of the study of the art of magic.

Line 110-116 And I, that have with concise
.....syllogisms... ..Europe honour him--Dr. Faustus means to say that he used to puzzle and confound the clergymen of the German Church (Theologians used to be very much well versed in the art of argumentation or logic) with his logical arguments, that he used to attract the best scholars of the university of Wertenberg with the discussions of various philosophical problems just as the son of Orpheus used to draw the spirits of hell round him by his immortal music, and that by studying the art of magic he expects to earn the greatest respect from the world just as Agrippa the famous German magic used to command respect from the whole of Europe. From the words of Dr. Faustus it seems that he is anxious to earn power and name.

Line 122—124. Like lions shall they.....trotting
by our sides—Valdes, the famous German magician says to Dr. Faustus that when he will master the art of magic he will be able to command all sorts of spirits of the various elements who will protect him against all dangers of life as powerfully as a lion can do, or they will serve him just as the whips of the German horsemen help them in controlling their fiery horses. or they will perform impossible feats just as the giants of Lapland can do Valdes means to say that as the result of the power of magic, all sorts of spirits will be at the service of Dr. Faustus, and they will perform for him all sorts of difficult and impossible tasks.

Line 129-131 From Venice shall they.....
be resolute—Valdes says to Dr. Faustus that when

Dr. Faustus will master the art of magic, he will be able to command the services of the spirits who will bring to him many big boats full of precious commodities from Venice and who will also bring to him from America many other precious articles like the golden fleece won by Jason articles which made king Philip of Spain fabulously rich.

Lines 137-139. He that is grounded in astrology.....magic doth require—Cornelius, the famous German magician says to Dr. Faustus that if he masters the science of the heavenly bodies (i. e. astrology), if he masters the various substances, he will be able to master the art or science of magic.

Lines 139-145 Then doubt... .. of the earth

Faustus's colleague, Cornelius instils and inculcates courage in the mind of Faustus by saying that magic will heighten his fame and increase his renown. The wonderful feat that magic will perform will prevent Faustus from pursuing any other profession. Therefore he need not hesitate to believe for a moment that with the knowledge of magic he will become more well-known than the celebrated Oracle of Delphi (N. Greece) where Apollo was believed to have inspired his priestess with prophecies. Further the spirits of the various elements tell him that they can empty the ocean and secure all the treasure which was lost in the ships of foreign countries when they sank into the bottom of the sea. Not only can they dry up the ocean and recover all the precious metals lost in it, but also they can discover all the hidden treasures which the ancient people have kept in the deepest parts of the earth. What else will a man on earth desire ?

Lines. 151-152 And bear wise Bacon's.....
New Testament—When Dr. Faustus finally agrees to be a magician, Valdes suggests to him that he should carry to a lonely grave all the works of Roger Bacon and Magnus Albertus who specialised in Chemistry, magic and other allied sciences, and also some of the holy scriptures

of the Greeks which contain formulas of magic for calling up spirits to one's service.

ACT I. SCENE, II.

Line. 2. Sic probó—"Thus I prove it."

Lines 22--27 But that I am by nature phlegmatic.....the next sessions--Wagner, the servant of Dr. Faustus, tells the two Scholars, who enquire about Dr. Faustus that he has been extremely annoyed at their silly inquiries about Dr. Faustus and that they should not have come to visit him when he is having his meals in the dining-room (place of execution where many chickens and other birds and animals are served as food). Wagner further tells the two Scholars that if he were not so cool-tempered he would have certainly got them severely punished by his master Dr Faustus for the offence of disturbing him at the time of eating or taking his meals.

Line 21. Is he not corpus....mobile ?—When the two pupils of Dr Faustus enquire where he is or what he is doing, Wagner, the servant of Dr. Faustus tells the Scholars that Dr. Faustus is a living body and as such he is bound to move about from place to place, and therefore, nobody is supposed to know where he is exactly.

ACT I. Scene III.

Lines 1.4. Now that.....breath (Agra 1959)

Dr. Faustus is talking to himself and is describing how the darkness of the night is rising from the southern part of the globe in order to have a look, as it were, at the star which heralds rain and wind, and how the darkness is spreading all over the sky. This is merely a description of the approach of the night. When the night approaches it seems as if darkness slowly covers the face of the earth and sky whether it rises from the south pole or it reaches any particular point in the sky.

Lines 8 12. Within this circle.....enforced to rise—Probably Dr. Faustus while consulting some

book of magic is talking about the magic influence of a particular circle or magic symbol. He says that within that circle the names of God, of the religious saints, and many other signs of the planets (erring stars) are mentioned; and as the result of the utterance of some of these signes and symbols various kinds of spirits of air, earth, ocean, fire are forced to appear before the magician in order to obey his commands for performing all kinds of jobs or tasks for the magician who uses all such mystic names, symbols and signs.

Lines 15-21 Sint mihi del Acherontis..... nobis dicatus Mephistophilis--"May the gods of Archeron (the eternal regions) be propitious to me! Farewell to the threefold deity of Jehovah. Hail spirits of fire, air, and water! Belzebub, Prince of East, Monarch of burning hell, and Demagorgon, we propitiate you, that Mephistophilis may appear and rise, (why lingerest thou?) By Jehovah, Gehenna, and the consecrated water which I now sprinkle, and the sign of the cross which I now make, and by our vows may Mephistophilis himself, devoted to our service now rise."

Lines 34. Quin regis.....imagine--"For indeed thou rulest in the image of thy brother Mephistophilis.

Line 46. Per accidens--By the way or incidentally.

Line 47--54. For, when we hear.....the Prince of Hell--Mephistophilis, one of the spirits of hell, says to Dr. Faustus that whenever any person happens to curse the Bible and Jesus Christ or whenever any body, happens to perform certain acts which are likely to punish him with the curse of God, the spirits of Hell like Mephistophilis feel tempted to approach such a person in order to snatch away his soul so that the soul may be damned in hell or may suffer all sorts of physical and mental tortures. Therefore, Mephistophilis says that the easiest way of being a great magician is to curse religion and God and worship instead the Devil or Satan. Mephistophilis means to say in other words that the spirits

of hell can go near only those persons who are sinners or who are followers of the Devil and of God, and who, therefore, have no faith in religion, morality, virtue but who practise vices sins, crimes and all sorts of foul deeds which are against the teachings of any religion or against the wishes and dictates of God

// **Lines 60-61 For he confounds hell.....**
philosophers—Dr. Faustus means to say he makes no distinction between hell and heaven or in other words heaven is hell to him and hell is heaven to him. He does not believe in reward or punishment for virtuous or vicious deeds just as the ancient philosophers did not believe in any distinction between virtue and vice or between God and Devil or between reward for good deeds and punishment for bad deeds. Students should note here that Marlowe, through the life of Dr. Faustus, is speaking out his own views on religion and morality.

Lines 71-73. Unhappy spirits.....Lucifer.

Mephistophilis is full of regret and remorse when he confesses to Faustus that he too is one of those unfortunate and unhappy spirits that fell from the Elysian heights to the purgatorial depth. They have received this punishment for having conspired against the almighty and now they are in a damned and detestable condition. As a matter of fact, it is said that Lucifer, the Prince of Darkness was once one of the chief angels of God. Prior to his fall from heaven, he was an arch-angel, effulgent and glorious, and he sought to be the ruler of heaven and divide the empire with the Almighty. He had a restless soul like Tamburlaine of Marlowe and it was the avowed aim of his life to usurp the throne of the universe and be the supreme ruler. He was an arch-rebel, defiant, bold and doughty, and he raised the standard of revolt against the authority of God. Guided by his overweening pride and ambition he waged a war against God but was miserably defeated by God who threw him down to Hell along with his faithful followers. Though defeated and depressed, Mephistophilis does not hesitate even for moment to reveal this sad truth of his and his 'general's downfall.

Lines 78-81. Thinkest thou that I..... everlasting bliss—When Dr. Faustus wants to know from Mephistophilis how he came out of hell, Mephistophilis explains to him that he (Mephistophilis) is always in hell even when he is appearing before Dr. Faustus. Mephistophilis says that while once he believed in God and was in touch with Him and when he was enjoying the happiness of such blessed company and environments he would naturally feel most unhappy and accursed when he has ceased to believe in God and when particularly he has fallen from the presence and blessings of God. Mephistophilis means to say that there is no particular spot in the universe which is known as heaven or hell. Hell or heaven is a mental state. One enjoys heaven when one believes in God and enjoys his blessing, while on the other hand, one feels the tortures of hell when one ceases to believe in God, religion, morality and other good things, because once before Mephistophilis used to believe in God, religion and morality but now because he does not believe in any of them, therefore he is feeling most tortured in mind and body as if he is continually in hell. If we analyse the words of Mephistophilis here, we feel that Marlowe, who is at present speaking through the lips of Mephistophilis, was once a believer in God, religion and morality and then he was most happy as if he was living in heaven; but now that he has ceased to believe in any of these things he is feeling most unhappy as if he is in hell. It seems in our opinion that Marlowe, with all his professions of atheism, with all his opposition to the religious view of his time, could not rise above the universal belief in God and faith in morality and religion from which both the atheist and the theist equally suffer though the theist emphatically declares his belief in God while atheist emphatically declares his disbelief in God. After having closely studied the life of Marlowe we are inclined to believe that like all other human beings Marlowe too was as weak and blind as anybody else.

Lines. 89-93. Seeing Faustus hath incurred.....all voluptuousness—Dr. Faustus says to

Mephistophilis that as he has agreed to suffer eternally in hell by cursing God religion and morality Mephistophilis should report to Lucifer the greatest of the fallen angels that Dr Faustus is ready to give away his soul to him for doing with it whatever he liked provided Dr Faustus were granted twenty four years of sensual life i. e. life given to all sorts of sensual pleasures e. g. eating drinking, enjoying women, gambling, earning money power fame and all other pleasure which come through the five senses. Students should note here that Marlowe believed bodily pleasures to be sinful or against the tenets of religion and God while all other pleasures--intellectual, moral and spiritual to be sinless. This wrong notion is rather universal. But in our opinion, a person who enjoys the body of a woman is as much vulgar or decent as any other person who reads a book or sees a picture or listens to a song or does any other thing good or bad.

Lines 105-110 By him I will be great emperor to my crown— Dr Faustus is now dreaming of what he is going to do with the art of magic or how he will use the services of Mephistophilis in order to be otherwise achieved, such as he will become an emperor first then he will arrange for flights through the air next he will go out like an explorer making long voyages through the oceans and the seas with a band of adventurous followers next he will connect Africa with Spain by means of a range of hills so that he may be the emperor of both Africa and Spain. All these dreams are dreams of the Renaissance people who actually dreamt and also achieved to a great extent some of their dreams particularly the dream of discovering new lands and colonising them and ultimately exploiting all the resources of those lands and their people.

Act I Scene IV

Lines 7-10 See how poverty jesteth were blood-raw— When Wagner finds the clown in extreme poverty and at the same time humorous, he says that it

is rather unusual and most pathetic when one is extremely needy, extremely hungry and extremely miserable from the financial point of view and when one at the same time cuts jokes or indulges in humorous remarks at the Clown is doing. Wagner further says that the Clown is now in such a miserable condition of poverty that he will greedily accept any menial job or eat any piece of meat without being cooked at all (i. e. raw).

Line 16. *Qui mihi discipulus ?—* 'He that is my disciple.'

Line 22-23 *Mass, but for the name.....*
English counters—When Wagner offers some French coins to the clown, the latter says most seriously that they are as worthless as the English coins because both the coins during the Civil Wars underwent considerable depreciation in value.

Lines. 34—*Let your.....parish over.*

A quarrel ensues between the Clown and the Wagner, on the question of the accepting and taking back of the money, given to the Clown by the Wagner. The Clown does not want to accept the money, since he thinks, that the same currency has got no value in Germany. So he insists on Wagner's taking back the money. But Wagner is very stern in his opinion. He does not want to withdraw what he has advanced. So he warns the clown that if he persists in his demand, Wagner will raise the Devils, Baliol and Belcher who will fetch away the Clown. But the clown takes it in a light vein and he boasts that he is not afraid of any devil. He is quite confident that he can knock down any devil summoned by Wagner, however terrible he might be. Let his Baliol and Belcher come. But they will be knocked in such a manner that they had never been knocked so badly since they came to be devils. Supposing he kills one of them, the village people will call him as a 'killer of devils.' They will tell one another "Look there goes that tall fellow in round socks who has killed a devil." And he will be known as killer of devil throughout the town.

Lines. 50--56—"How a.....them, i' faith.

In spite of his brasting the Clown takes to his heels at the sight of the two devils Baliol and Belcher. He is enormously bewitched by the magic feats performed by Wagner The Clown asks him whether he would teach him the method by which he can also raise devils like Baliol and Belcher. Wagner's answer surprises him greatly. Wagner will teach him not only to raise the devils but also to convert himself to whatever form he likes, either it be to a dog or a cat or a mouse But being a Christian, the Clown can never even imagine how a Christian fellow can be converted to any of these mean creatures. He can never stomach it If Wagner can change him into anything, let it be a swiftly flying nimble little fly, so that he may move about hither and thither tickling the beautiful women and enjoying their company.

Lines 63. Quasi..insistere— "To tread as it were; in ny steps."

Lines 61-63 Let thy left eye..... insistere— Wagner asks the clown to follow him most closely i. e. obey all his orders most slavishly. To fix one's eyes constantly upon the heels of another person means following that person very closely. A servant or a slave cannot fix his eye upon the face of his master, and therefore, he has to gaze at the heels of his master.

Act II Scene I.

Lines 11—12. The god thou servest.....
Belzebub—Dr. Faustus says to himself after having mastered the art of magic that he now loves the Devil and not God, and that he has become a perfect slave to his bodily instincts and not to reason. According to Marlowe, whoever happens to follow the dictates of his impulses or instincts without consulting his reason becomes a slave to the body and as such, he loves his soul or mind altogether and also becomes a worshipper of the Devil and a disbeliever in God.

Lines 5 Despair in God..... ..Belzebub—Dr.

Faustus now advises his heart to believe only in the Devil and give up altogether his faith in God.

Lines. 7 8. O something sounds..... God again--Dr. Faustus says that he seems to hear some voice in his ear.--of course, the voice of the Good Angel or God that advises him to give up magic and think of God because by thinking of God he may yet be saved from damnation in hell.

Lines. 20—21. Rather illusions..... trust them most—The Evil Angel (the voice of the devil) tells Dr. Faustus that only the senseless and ignorant people believe in prayers to God or in repentance because both the things are foolish things i. e. it is no good praying to God or it is not at all necessary to repent even if any one commits any sin or crime or any bad deed. Of course, what Marlowe speaks through the lips of the Evil Angel is perfectly true. It is a fact that no amount of praying to God can save mankind from poverty disease and death as no amount of cursing God can make mankind suffer from a disease when one is healthy or can make mankind poor if one is wealthy or can even kill mankind when one's hour of death has not arrived.

Lines 30. Veni, veni Mephistophile—Come, come, Mephistophilis !

Line. 41. Solamen..... doloris—“It is a consolation in the wretched to have had companions in woe.” It means that even an unhappy man can feel happy to some extent when he finds other persons unhappy. What is the psychology behind it ? Every body is so meanly selfish that he finds some kind of joy in the mysteries of others, and that is why, one feels his own sorrows reduced considerably by the sorrows of others although no body's sorrow can be reduced in the least unless it is actually reduced by some measure or element of prosperity.

Lines 73 Consummatum est—“It is finished.” **This bill is ended**--This contract between myself and the Devil has been now signed and completed.

Lines. 75- 80--But what..... ..Faustus fly "

At the behest of Mephistophilis Faustus sends a bond, written in his own blood, to the Prince of Darkness through his agent Mephistophilis. However, he is taken aback to see that his blood cloats, when he wants to extract some blood from his arm, for the execution of the bond. With the help of the chafer, brought by Mephistophilis, he makes the blood flow again. But atonce there appears on his arm the words '*Homo jure*' What is this writing appearing in his arm ? Fly away, man. But whither should he fly ? He has provoked God's wrath by making a gift of his soul to Lucifer and thereby entering into a contract with the Devil. If he tries to go to God he will throw him into hell, which is the fittest place for sinners like him. At once the writing on his arm melts into thin air and he feels that everything happened was a delusion; his eyes have misled him. Yet he deems he has seen it, clearly written, 'fly away man.' But he at once recovers courage and says that he will not fly.

Lines 115-119. With the..... ..
 ...must we ever be (*Agra 1957*)—Mephistophilis explains the location or situation and also the nature of hell to Dr. Faustus. He says that hell lies in the very centre of things—in every element of nature i. e. in every particle of this universe. He further says that hell is every where so that there is no escape from hell. Last of all, he says that hell lies in the persons like Mephistophilis who have committed evil deeds i. e. who have denounced God and religion and morality. He adds further that wherever the sinners and the criminals or the disbelievers in God, religion and morality go, hell pursues there. In other words, there is no particular place in the universe which can be called hell. Milton has said that hell flies with Satan which means that even the wealthiest man, the most powerful monarch suffers from all kinds of mental tortures whenever he happens to commit any evil deed—he cannot escape from hell even if he possesses all sorts of enviable material things such as wealth, power, fame etc.

Line 130. Thus, these are trifles..... wives' tales—When Mephistophilis tells Dr. Faustus that when he has signed a solemn contract with the Devil (Lucifer) he cannot escape from hell. Dr. Faustus says that to believe that after death there is any kind of pain or sorrow or damnation is absolutely nonsensical because after death there is no consciousness of pleasure or pain, no memory of any past life on earth, no question of suffering from any kind of physical or mental torture. So far the soul or the mind is concerned, Dr. Faustus (or Marlowe) seems to believe that it ceases to exist as soon as the body dies or perishes or is decomposed. This is very true. People's belief in immortality or transmigration of the human soul is pure nonsense.

Line 149. Marriage..... ..toy (*Agra 1959 & 1960*) According to Mephistophilis (i. e. Marlowe) marriage is nothing but a convention or ceremony without any moral religious or spiritual significance, it has no sanctity, no value no importance except that of bodily enjoyment. Bernard Shaw also has said that marriage is nothing but legalised prostitution i. e. there is no difference between marriage and prostitution. It is very true, and yet most people believe that marriage is a spiritual union or that conjugal love has sanctity about it.

Lines 150-153. She whom thine..... .. before his fall (*Agra 1959*)—Mephistophilis means to say that Dr. Faustus can have any woman on earth for his wife whether she is as chaste as Penelope, the wife of Ulysses, or as Lucifer himself. The idea Mephistophilis is that every woman can be tempted for bodily enjoyment whether she is married or unmarried, whether she is educated or uneducated, whether she belongs to the priestly class or to the labour class. It is also very true because in every man or woman the sex instinct is the strongest instinct and it is never satisfied until one dies and that is why, if temptations are offered to any man or woman he or she can be positively tempted. Therefore, to believe in chastity, fidelity, purity of love, sanctity of marriage is absolutely nonsensical.

Act II. Scene II.

Lines 21 23. Then swords, and knives.....
despatch myself :- Dr. Faustus says that whenever the thought of the eternal damnation of his soul comes to his mind he at once begins to feel bitterly his moral and spiritual degradation, and in order to escape from that guilty consciousness he feels tempted to commit suicide by either swallowing poison or by stabbing or shooting himself to death. This temptation for suicide is a sign of guilty consciousness and also of repentance as much as it is a sign of a weak mind.

Lines 26 30 Have not I made blind Homer..
.....my Mephistophilis ?

When guilty consciousness or repentance arises in the mind of Dr. Faustus he at once tries to suppress or forget it by consoling his heart with the satisfaction of having performed many wonderful feats by means of the art of magic such as making the spirit of the most famous Greek poet Homer to recite his poem although he was long dead, by making the spirit of Paris relate the pathetic story of his unfaithful love for AEnone, a nymph of Mount Ida, by making the spirit of Amphion appear before him and play on his immortal music which once drew stones and built up the walls of Thebes. Dr. Faustus means to say that even if his soul is lost to the Devil or is damned for ever in hell, he should not regret it at all considering particularly how much of pleasure and power the art of magic has given him.

Lines 45 Situ et tempore "With regard to the direction in which they revolve (Situ), and to the time of their annual revolution (tempore).

Lines 46-48 All jointly move.. ..of the zodiac- Mephistophilis means to say that the planets move from east to west round the earth and cover the full circle in twenty four hours ; but the stars and other heavenly bodies move round the sun in different orbits or along different paths, and they take different length of

of time to complete their full circles. Students should note that during the Elizabethan age even the astronomers used to believe that the earth is the centre of the universe and the sun is the only luminous body; but later on it has been proved that neither the earth nor the sun is the centre of the universe. There are millions, and trillions of heavenly bodies much bigger than the earth and the sun which are constantly moving in their own orbits making some particular heavenly body as the centre of their system. No body knows as yet which heavenly body or which particular spot in space actually forms the centre of the universe.

Line 67. Per inaequalem.....totius- "By reason of their unequal motion with regard to the whole system of the universe."

Lines 106 108- That right... .. his creation.

The voice of Good Angel occasionally wields some influence on the mind of Faustus, who is conscious of the fact that his life is nearing damnation. His eyes behold at times the vision of Christ, who has come into the world to redeem the sins of mankind. Despair grows in his mind by leaps and bounds when, he calls Christ, and earnestly entreats him to save his souls. It is contrary to the contract that he has entered into hell with Satan. The Prince of darkness who can never tolerate such an act of defiance, that too from a soul that has completely to be surrendered to him ultimately, appears with his subordinate spirits before Faustus in order to wipe out despair from the mind of Faustus and inculcate courage therein, they agree to shew a splendid display of the seven Deadly Sins. Faustus again recovers his 'manly fortitude' and the thought of the magnificent show give him great pleasure. He says that the same sight will be as welcome to him as Paradise was to Adam on the first day of his creation. The Garden of Eden was the Paradise created by God for Adam and Eve, the first parents, of mankind. They remained heavenly till they have eaten the fruit of the forbidden tree and thus provoked the wrath of God as a result God has sent them out of their Paradise.

Lines 116-121: I disdain to have parents...
...cloth of arras—Pride is one of the Seven Deadly Sins. Nobody knows how one grows proud. One grows proud even without possessing any extraordinary qualification such as wealth, personal charm, power, fame etc. Pride is more or less a universal quality of human beings i. e. one can find pride in all classes of people rich or poor, learned or ignorant handsome or ugly, strong or weak man or woman, young or old. When a woman grows proud, her pride is visible in her brow or in her lips. Proud people are very sensitive to all sorts of discomfort or uncleanness or ugliness or physical and mental deficiency. For example, a proud person would always point out that there is some dirt or some foul smell or some such deficiency somewhere although that deficiency may not be noticeable to others who are not proud. If the food or the drink or the dress or the house or anything else is not perfect the proud person will always find some fault with it. Proud persons will always look down upon everybody or everything else except themselves or their own things.

Lines 122-125 I am Covetousness.....my good chest—Covetousness or greed is another of the Seven Deadly Sins. It is generally the mean, low born and selfish persons who become greedy or covetous. If greedy people were permitted to have their wishes fulfilled they would have wished to turn everything about them into gold or money just as King Midas was one of the most covetous persons in the world who prayed to God for converting everything he touched into gold. The result was that when he touched his food or drink it was at once converted into gold, and naturally, he had to starve himself to death.

Lines 128-133. I am wrath— ——— be my father—Wrath or anger is one of the Seven Deadly Sins. No body knows how and when one would get angry because one gets angry all of a sudden and sometimes without much cause. It is said to have come out of the lion or the king of beasts, and as such it is a beastly emotion. And when once anger is roused in any person

he goes on hitting and abusing every body around him but as the result of this random hitting he is greatest sufferer or loser because his body and mind are rudely shocked or disturbed by this violent emotion. Anger is said to have been born of only brutish or lowborn impulse ; not then anybody can get angry at any moment.

Lines 135-141. I am envy———with a vengeance. Envy or jealousy is also one of the Deadly Sins. It is generally born of poor people. Jealous persons cannot see others happy or rich or handsome or healthy or famous or possessing any good quality. If a jealous person is himself illiterate he cannot bear the presence of a learned scholar ; if he is poor he cannot stand the idea of anybody becoming rich ; if he does not possess sufficient food or drink for himself he wishes others poor, illiterate, ugly, weak, worthless, and possessing no qualification or no assets in life. If they find anybody enjoying any right or privilege or fame or power, wealth or anything, they would at once grudge it and they would all the while wish that nobody possessed anything.

Lines 144-155. My parents are———Mistress Margery March beer. Gluttony or greed for eating and drinking is another of the Deadly Sins. A glutton always complains that he has no sufficient means for eating or drinking and that his parents have left very little of such means although in reality he may be possessing much. The real psychology behind a glutton is that he always feels that he is underfed or starved, that everybody else in the world is eating and drinking to his fill but he alone is not getting sufficient food or no food or drink at all. What a glutton eats or drinks is much more in quantity than what many other persons can jointly consume. A glutton always dreams of delicious foods or drink ; and that is why, he loves to talk about delicious kinds as well as large quantities of food and drink such as Canon of Bacon (i.e. leg or thigh of a pig), Claret wine pickleherring (a kind of fish), Martlemas-beef (salted meat), and March-beer (i.e. wine brewed in March).

Lines 161-165. I am Sloth.....king's ransom—Sloth or habit of idleness is also one of the Deadly Sins. Lazy people always want to rest and lie down; they do not like to move about or do anything. That is why, whenever they are disturbed by anybody they feel very much annoyed. Those who are gluttons or are extremely fond of eating and drinking or those who are lustful i. e. who indulge in sexual pleasures are mostly lazy. Such people would not care to stir an inch even if something precious of their is at stake or even if they are going to suffer a great loss on any account.

Act III Chorus.

Lines 1-13. Learned Faustus.....him home again—The Chorus here describes the journey of Dr. Faustus in a chariot drawn by dragons. This journey he undertook in order to study the construction of the universe how the heavenly bodies are stationed and how they move and in what manner and also how long they take in order to complete their circles. Dr. Faustus had to climb the very top of Mount Olympus which was supposed in ancient time to be the highest point on the earth's surface on which lived the gods. While going on this astronomical survey Dr. Faustus noticed the clouds, the planets the stars, the various orbits of the heavenly bodies and also their movements from east to west. He also noticed the primum mobile which was known in former days as the last sphere that moved round the earth which was again conceived as the central body of the universe.

Act. III. Scene I.

Lines 13-15 There saw we learned Maro's..... night's space—Dr. Faustus describes to Mephistophilis how they had seen the tomb of Virgil (Maro) the most well-known Italian poet, and also the tunnel of Posilippo, near Naples, which was supposed to have been built by the magic of Virgil in one night. This tunnel extended for nearly a mile and ran along the tomb of Virgil.

Lines 11-12. The streets straight forth.....
four equivalents—In Rome the streets are all straight they are made of finest brick and they divide the city into four equal parts.

Lines 43-47. Now by the kingdoms of infernal rule.....
bright-splendent Rome—Dr. Faustus says to Mephistophilis that he wants to see the beautiful city of Rome and its architecture. He swears in the name of hell and not in the name of heaven that he must visit Rome. His manner of swearing by the rivers of Hell shows how much obedient he has become to the Devil after having specialised in the study of the art of magic. Styx, Acheron, Phlegethon, Lethe and Cocytus are the five rivers in hell.

Line 52. Summam bonum highest good or pleasure i. e. greatest joy or pleasure

Lines 52.-54 Well I am content to compass them.....
merriment Dr. Faustus says to Mephistophilis that he would feel very much pleased to attend Saint Peter's feast in Rome, to show some of his magic performances and to make a fool of the Pope and other church dignitaries.

Line 84 We shall be cursed with bell, book and candle Mephistophilis says to Dr. Faustus that both of them will be cursed by the Pope and other church dignitaries for playing mischievous tricks upon them. The Roman Catholic way of condemning or excommunicating a human soul was to ring the church bell to cite some words from the Bible and then to put out three burning candles.

Lines 86-88 Anon we shall hear hog grunt. ...
St. Peter's holiday—When Mephistophilis tells Dr. Faustus that they will be cursed by the Pope and other church dignitaries for playing some mischievous tricks upon them Dr. Faustus says contemptuously that all that the Pope and other church dignitaries can do in retaliation is to grunt like a hog or to bleat like a calf or to bray like an ass. Dr. Faustus indirectly calls

the Pope and other church dignities as no better than beasts or animals

Line 89 **Maledicat Jominus** May the Lord curse him

Line 95 **Et omnes Sancti** Let all the saints curse him

Act IV Scene II

Line 19 Well tone of you .. about you
The Vintner says to Ralph that his very voice or manner of speaking betrays that he must have stolen the goblet

Lines 17 18 Now Sir, you may be ashamed
.... matter of truth Ralph says to the Vintner that he should feel ashamed of himself for accusing honest persons like Ralph and Robin of theft (because the Vintner had already alleged that either Ralph or Robin must have stolen the goblet)

Line 33. **peccatum peccatorum** - 'Sin of sins'

Line 35 **Misericordia** p^ronobis Pity us

Line 37-40 **Monarch of hell**villains charms—Because Ralph and Robin who are mere petty servants have dragged Mephistophils all the way from Constantinople he gets very much annoyed with them. He expresses his anger or annoyance at these two petty fellows and says that he is an attendant spirit of Lucifer or the Devil before whom even the proudest monarchs bend their knees and thousand of powerful human beings acknowledge their subordination, and therefore, it is impertinent on the part of such petty fellows as Ralph and Robin to force Mephistophils to appear before them simply on the strength of a few syllables of magic which they pretend to know.

Lines 52. **In faith, thy head** . . . **pottage-pot** -
When Ralph has been converted into a dog and Robin into monkey. Robin says that Ralph from now will always try to steal food from the kitchen, and therefore the vessel from which he will steal food will constantly

hang round his neck. So, this will be a great punishment for Ralph.

ACT IV. Scene III

Lines. 30—42--Amongst which..... ..I live.

Faustus, who visits the Emperor Carolus at his Innsbruck palace, is asked by the Emperor, his long cherished wish to see Alexander the great, his great grand predecessor, and his paramour in their true colour. On one occasion when he was sitting in his closet all alone certain thoughts came to him, thoughts about his forefathers, how they had won glory and honour by means of their courage and bravery. how they secured so much of wealth and also conquered so many countries and how neither the Emperor nor his successors who will step into his shoes, can claim the same glory and power which their ancestors used to command. Amongst these ancestors, Alexander the great was one who had attained the highest position of eminence and power. which no other ruler in the world had attained. The Emperor has heard many reports about him, but unfortunately, he has never seen his great predecessor with his own eyes. If therefore by the power of his magic I austus can bring back that great departed soul from his tomb, where he is now lying, and also his noble wife, in their bodily form and in their dress and manners which they used to put on while they were alive he will not only fulfil one of the greatest longings of his heart but also the Emperor shall praise his wonderful skill in magic all his life.

Line. 62. In faith that's as true. horns for you—Knight means to say that if Dr Faustus can call back the spirit of Thais, the sweetheart of Alexander Knight will play the role of Actaeon while Thais will play the role of Diana the goddess of hunting. The reference here is that while Diana was bathing naked Actaeon had seen her. and that is why Diana converted Actaeon in to a stag or deer who was torn to pieces by his own hunting dogs. Knight means to say that when Thais will appear in flesh and blood form he will feast his eyes on her naked beauty and Thais like Diana

will convert him into a stag. Knight would not mind this conversion if he could have a glimpse of a beautiful woman like Thais.

Line 46. But when Actaeon died-----for you— Dr. Faustus tells knight that he is a big fool because when he will be converted into a stag he will have nothing but horns on his head without, of course, other limbs of the body. Dr. Faustus indirectly calls knight a big fool because it is only an animal and not a human being who can have horns on his head. Horns are the marks of stupidity.

Act IV Scene IV

Lines 1-4 Now Mephistophilis- - - - - my latest years— Dr. Faustus tells Mephistophilis that he would like to return home because he has been now tired of the long eventful journey through Europe and other countries of the world. He says further that though time has been passing slowly yet it has been progressing steadily with the result that the time is now nearing when he will have to yield up his soul to Lucifer for eternal damnation in hell. Dr. Faustus seems now to be feeling bitterly the consequences of having dabbled in the art of magic and of having signed a contract with the Devil.

Lines 30-33 No I am a made man- - - - - living on him—When the horse-dealer has purchased the horse of Dr. Faustus at forty dollars, he talks to himself that he is not going to sell the horse to anybody at the same price wheather it worth an old song or not i. e. wheather it is worth nothing. The horse dealer dreams of earning his living quite decently by this horse because it is the horse of a big magician like Faustus.

Lines 37-42. What art thou, Faustus----- quice in conceit—Dr. Faustus being tired of the life of a magician is reminded now of his approaching end when he will have to surrender his soul to the Devil for eternal damnation: and therefore, in order to forget all the uneasy thoughts, that are now troubling his mind, by plunging into a deep sleep because there is no better healing

balm than sleeps for disturbed mind. Dr. Faustus further says that just as when Christ was being crucified he called a thief to his presence in order to forget the pains of his crucifixion so also Dr. Faustus is now inviting sleep to drown all the uneasy thoughts of his troubled mind. Last of all, Dr. Faustus is perfectly aware that his career of twenty four years of sensual enjoyments is now near in its end when his soul will be snatched away by the Devil for eternal tortures in hell according to the terms of the contract which he has already signed and executed.

ACT V. Scene I.

Lines--21-24. You shall behold that peerless dame of Greece..... to rich Dardania—Dr. Faustus says to the three Scholars, who have requested him to bring back from the other world the world-famous paragon of beauty-Helen, that their wish will be fulfilled i. e. Helen will appear before their eyes soon in the very same form when she eloped with Paris and came to Dardania or Troyland that led to the most destructive Trojan War which actually turned the beautiful city of Troy into ashes.

Lines 27-30. No marvel through the angry Greek..... Passeth all compare When the spirit of Helen passes for moment over the stage the third Scholar remarks that it is not at all strange or unusual on the part of the Greeks to carry on such a destructive war for ten years on account of the elopement of Helen with Paris because Helen is such a precious paragon of beauty that anything should be staked for her recovery ; or in otherwords, the Greeks were perfectly right to wage ten years' war for such a matchless beauty as Helen who eloped with Paris.

Lines 36-47 Ah. Dr. Faustus... ..wash away thy guilt—An Old Man, who is as it were the voice of God in man (i. e. conscience), appears before Dr. Faustus and advises him to repent to pray to God for his forgiveness of all the sins or crimes which Dr. Faustus has so far committed, during the period of twenty four years, under the influence of the Devil who has tempted him to indulge

in all sorts of vulgar enjoyments of the body and in all kinds of mischievous and criminal practices by virtue of the power of magic. The Old Man asks Dr. Faustus to repent and to shed tears and to wash away with the tears of repentance the foul crimes and sins which Dr. Faustus has committed so far : the Old Man warns Dr. Faustus that he cannot have any salvation of his damned soul unless he actually makes his heart bleed tears of repentance, unless he turns his eyes to Jesus Christ, and unless he asks for the forgiveness of God through Christ. The old Man further reminds Dr. Faustus that his heart has been made most corrupt with the foul crimes and sins he has committed, and this corruption cannot be washed away except by deep repentance in the form of bloody tears from the core of his heart.

Lines. 55-58. Iseian Angel.....despair—

Old Man, like the Good Angel makes a last-minute attempt to save Faustus, when he is supplied with sharp weapons by Mephistophilis, the agent of Lucifer, to kill himself. Dauntless ambition is now guided by dark despair and when it becomes too much for him Faustus tries to commit suicide. At once the Old Man appears and prevents him from doing so. He is confident of Faustus's safety if he will turn to God and repent. He sees a holy spirit flying gently over Faustus's head, and is ready with a bowl of forgiveness to pour in his heart.

Lines 65-66. Hell strives with grave.. .. snares of death—Dr. Faustus says that even if he repents still there will be no forgiveness of God for him, because his heart has become so much corrupt with the foul sins that he has committed so far. So, he doubts if he shall be able to escape from the penalties in spite of all his repentance. This attitude clearly shows that Dr. Faustus is ready to repent, but then, because of his corrupt hardened heart tears refuse to come out of his eyes or heart. This is the most psychological moment in the few hours left of his life.

Lines 76-77. Torment, sweet friend..... hell affords—When Mephistophilis threatens Dr. Faustus that

he shall be tortured more terribly in hell if he listens to the advice of the Old Man and repents. Dr. Faustus momentarily forgets his repentant attitude and asks Mephistophilis to inflict all sorts of pains upon the Old Man for having persuaded Dr. Faustus to spent and to pray to God for his crimes and sins which he has committed so far under the influence of the Devil.

✕ **Lines 85-88. That heavenly Helen.....made to Lucifer**— Dr. Faustus, when he finds his end too near demands from Mephistophilis the privilege of meeting Helen that paragon of beauty again and of keeping her as his concubine till his death so that all the sweet kisses and embraces of Helen may be able to make him forget the psychological struggle which has been going on in his heart and which has been sometimes tempting him to repentance of his sins. Students should note here how Dr. Faustus like most other human beings is tempted to believe that indulgence in sexual pleasure can make one forget the most uneasy thoughts of the human mind. It is because of this belief that many persons, in order to forget their cares and anxieties of life— their poverty and their sorrows and illness—indulge in drinking, gambling and even in the vulgar enjoyments of the body just as now Dr. Faustus is thinking that if he can constantly kiss and embrace Helen and enjoy her beauty and youth he will be able to forget the torments of his troubled mind—the horrors of his sinful soul—the frightful visions of hell in which his soul will be for ever damned. But in our opinion, such bodily or sensual enjoyments cannot make the mind or the heart to forget uneasy thoughts or its painful feelings.

Lines 96-103. Here.....a kiss (Agra 1958, 1959)—

When the spirit of Helen appears in the form of flesh and blood before Dr. Faustus again, he addresses her and says that immortal pleasure lies in her kisses and embraces which will make him forget all his cares and anxieties; and therefore, in imagination he will play the role of Paris with whom Helen eloped, he will take part in the Trojan War, he will fight against Menelaus, husband of Helen, and kill Achilles by wounding him in his heel

which alone is the vulnerable point in the body of Achilles; and thus, he will become the soul owner of Helen's body and soul as long as he is allowed to live on earth. and after his death if his soul is damned eternally in hell he will not mind in the least

Lines 104-110. O, thou art fairer than the evening star.....be my paramour—Dr. Faustus here is going into raptures over the physical beauty of Helen. He says that Helen is far more beautiful than most of the brilliant stars in the sky. than even Jupiter or Zeus who appeared in all his dazzling splendour of thunder and lightning and consumed to death. Semele against whom Hera, the wife of Jupiter or Zeus conspired out of her rivalry in love for Jupiter. and for more beauty than even Apollo who lay in the passionate arms of Arethusa, a famous nymph of the fountain of Arethusa in the island of Ortygia near Syracuse.

ACT V. Scene II.

Lines 1-3. Accursed Faustus.....tribunal seat—The Old Man calls Dr. Faustus miserable creature because Dr. Faustus, instead of listening to the Old Man's advice, surrendered himself completely to his bodily desires again for the enjoyment of the beautiful body of Helen, and thereby, Dr. Faustus has deprived himself of the judgment and forgiveness of God for the sins he has committed so far. The Old Man, as has been already said is the voice of conscience—the voice of God in man.

Lines 5-9 Satan begins to sift me.....your state to scorn—when the devils came to torture the Old Man for having tried to make Dr. Faustus turn to God and repent of his sins, the Old Man says within himself and also partly addressing the devils that God is merely testing his power of endurance, his unshaken faith in God by putting him to all sorts of physical tortures in the hands of the devils. But then, the Old Man feels sure that no amount of physical torture can make him forget his faith in God and while the devils are torturing him mercilessly he was feeling all the while that all the tortures have

failed to shake his faith in God, and therefore, the devils have been already defeated by the Old Man's unshaken faith in God and by already his uncommon power of endurance.

ACT V. Scene III

Line 16 The serpent that tempted Eve.....
Faustus—Dr Faustus says to the Scholars that he is far worse than the serpent that tempted Eve with the taste of the forbidden fruit, and thereby caused her fall from the Garden of Eden. He means to say that he is so much corrupt in mind and so much morally degraded in character that God cannot forgive such a sinful creature.

Line—69 74. Stand still, you ever-moving spheres..... save his soul—Just when the clock strikes eleven Dr. Faustus becomes aware that he has to live on earth for one hour more after which his soul will be snatched away by the devils to hell. That is why, he is asking all the heavenly bodies and particularly the earth to stop their movement so that time may not proceed further and the clock may not strike twelve—the hour of his death. He appeals to the sun to appear so that there may not be any midnight (i.e. twelve o'clock) and that he may be saved from perpetual damnation in hell. He wants all the heavenly bodies to stop their movement or rotation or revolution so that time also may not progress and the midnight may never arrive. He wants to delay the hour of his death just for a year or for a month or even for a week or a day so that during that short interval he may have the opportunity of repenting and praying to God for His forgiveness. We notice here now Faustus wants to cling to life and to postpone the hour of his death or the beginning of his damnation in hell. Everybody in this world wants to live as long as possible in spite of the greatest pains, worst sorrows and most terrible sufferings. Nobody wants to die probably because human life is sweet, so full of pleasures and joys or because the life after death is so much unknown and so much uncertain and so full of horrors. Of course, in the case of Dr. Faustus he is afraid of the perpetual damnation in hell. Marlowe,

who is no other than Dr. Faustus himself must have grown very weak and timid in his mind and heart during the last few years of his life because throughout his life he had disbelieved in God, disbelieved in religion, and also probably disbelieved in morality.

Line 75. O lente- ----—equi—"O slowly, slowly

Lines. 78—80. O, I'll— —my Christ !—(Aga 1956)

Faustus's last soliloquy is a shriek of agony bursting out from a lonely soul face to face with eternal damnation. At the zero hour he makes a last desperate attempt to save his soul from the clutches of the devil by making earnest entreaties to the 'still-moving spheres of heaven' to standstill, so that time may cease and midnight will never come. He cannot even think about his fast approaching doom. In despair he calls the name of Christ, whose blood, he sees, streaming in the firmament. He will leap up to God but he feels that his movement is retarded by some other force. He remembers all about the Christ and the redeeming quality of the Saviour's blood. He is sure that one drop of the Redeemer's blood is more than enough to wash off his sins ; even half a drop will do it. In spite of all his longings Faustus never repents sincerely. This shows that there has always been a conflict in his heart between a Christian conscience and a pagan passion of external conquest. His supplication to Christ is not at all an earnest one ; it is rather prompted by his endless despair and increasing fear about his ensuing doom than by any basic or fundamental faith in him.

Lines 83-86. And see where God..... wrath of God—Dr Faustus is now struggling between the frowns of Lucifer (Devil) and the wrath of God. On the one hand he fears that the Devil will torture him all the more in hell if he goes to repent and pray for God's forgiveness, while on the other, he is afraid of the anger of God because he is unable to repent and pray to Him. That is why, he wants all the mountains and the hills

to come down upon him and hide him from the eyes of God as well as from the frown of the Devil.

Lines 90-96. You stars that reigned..... ascend to heaven—Dr. Faustus flantically appeals to the stars that shone over his head at the time of his birth to pull him up into the sky so that he may be concealed by the clouds for sometime at least but afterwards when the clouds will rain water, thunder and lightning his body may be melted along with the rain or consumed by the thunder and the lightning so that his soul may be completely purged of its corruption and made perfectly fit for admission into heaven.

Lines 105-106. Why wert thou not a creature.....that thou hast—Dr. Faustus wishes that he had no soul but only a body so that the devil could not have snatched it away for perpetual damnation in hell. He wishes also that the human soul had not been immortal because if the soul were short-lived like the body it could not have suffered eternally in hell after death. What foolish ideas people or even philosophers had or have even now a-days because they believe not only in the reality of the soul but also in its immortality and possibly also in its transmigration from one body to another body after each rebirth !

Lines 107-112 Ah, Pythagoras' metempsychosis..... be plagued in hell Dr. Faustus welcomes the theory of the transmigration of the human soul as propounded by Pythagoras, one of the great philosophers of Greece, because in that cause Dr. Faustus' soul will immediately enter the body of some animal immediately after his death and consequently it cannot be seized or snatched away to hell by the Devil. Dr. Faustus seems to believe that the souls of the animals are not immortal because immediately after their death their souls are dissolved or melted in the elements of Nature just like their bodies. But then, the human soul being immortal will have to suffer eternal tortures in hell—that is what Dr. Faustus now really fears. Students should note that all these conceptions of the human soul

or of the animal soul are extremely foolish. In our opinion, the soul is a fiction or it may be expression of living body, and hence, it ceases to exist when the body perishes or dies.

Lines 124-132 Cut is the branch..... power permits—The Chorus announces at the end of the play how the life of Dr. Faustus was cut short, and how consequently the genius of a talented man was misguided and ruined by an undue evil curiosity which tempted Faustus to dabble in necromancy or magic and to sign an unholy contract with the Devil for indulging in all sorts of bodily pleasures and in fulfilling all sorts of desires and ambitions of possessing power, fame, wealth etc. The 'Chorus' further says that the wise people should learn a lesson from the life and career of Dr. Faustus so that they also like Faustus may not be tempted by evil curiosity to follow a career of vulgar and corrupt pursuits which help merely to degrade the soul of man and cut short his life. Students should note that Marlowe through the 'Chorus' points out how the Elizabethan people were full of the adventurous spirits, how they madly ran after wealth, fame, power and bodily enjoyment without caring for the uplift of their soul, without even thinking that all kinds of material pursuits lead to the degradation of the soul and thereby ruin all prospects of its elevation or advancement. Marlowe also wants to say to the audience or the reader that there should be some limit to human curiosity and ambition, that man must not inspire to unravel all the mysteries of the universe or perform all possible or impossible tasks or achieve all sorts of material progress such as unlimited wealth, unlimited power over man and nature, unlimited desires for bodily enjoyments, unlimited fame or unlimited joys of life in any sphere. Students should note that the twentieth century is in certain respects similar to the sixteenth century. In the twentieth century people are trying to grow exceptionally rich, to gain world supremacy, to conquer all the elements of Nature e.g. the Americans have already become a race of multimillionaires and yet they are trying to secure political supremacy all over the

world. The Russians and the Americans both are trying to probe into interstellar space and colonize and exploit other heavenly bodies than the earth in which they have already exhausted their exploitation. This craze for power and this lust for wealth, and also this curiosity for the mysteries of the universe are not good signs because they are sure to bring about some disaster any day in the form of an atomic war which will wipe out the human race completely from the face of the earth. Even the animals, birds, the trees and the plants may also be destroyed in the event of a nuclear war.